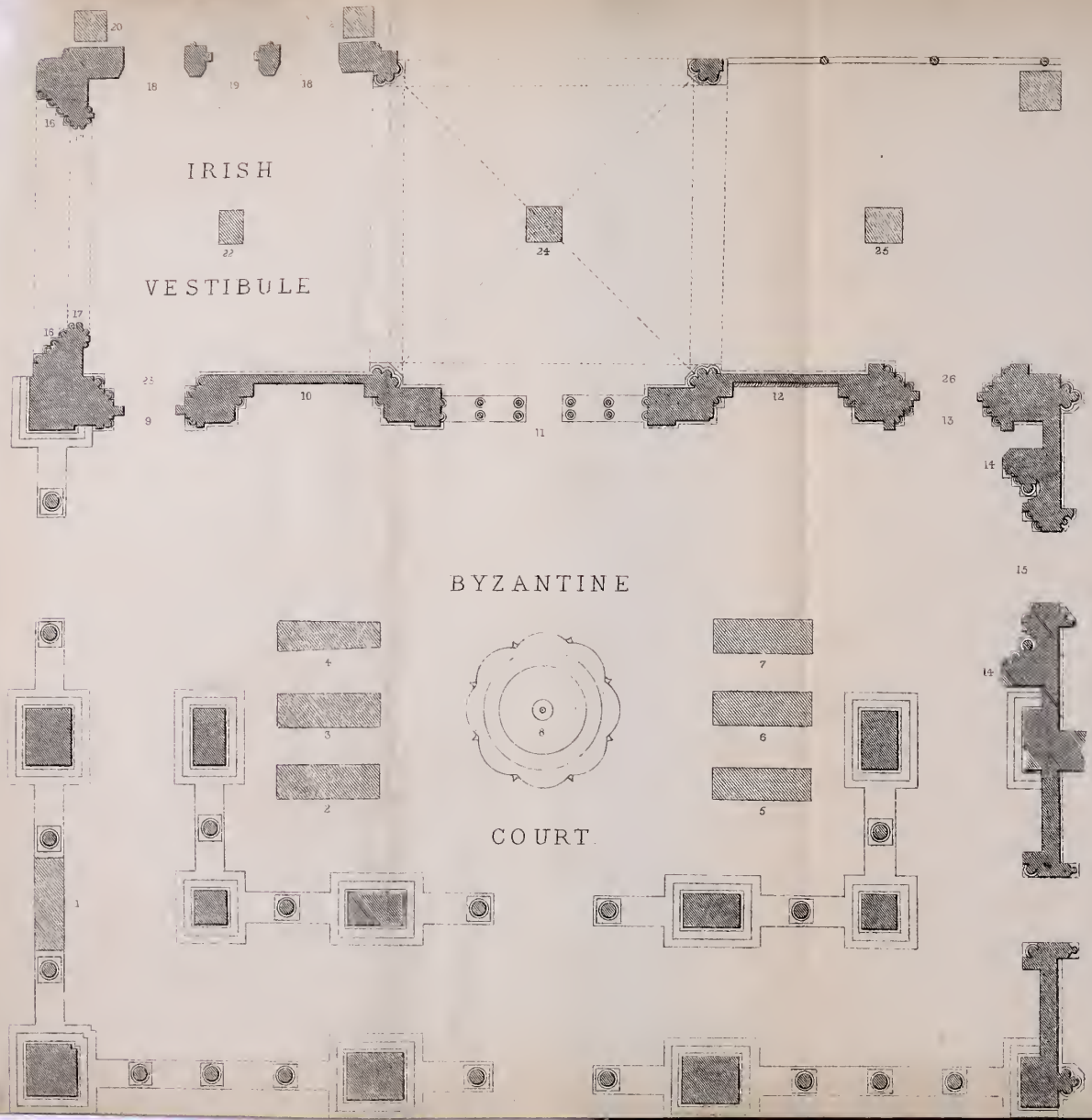
DIEU ET MON DROIT



1. Richard Coeur de Lion
2. Henry 2nd from Fontevraud
3. Eliz.th of Angoulême do
4. John do
5. Richard 1st do
6. Berengaria do
7. Eleanor of Guienne do
8. Fountain from Heisterbach
9. Kilpeck door with Bas-relief over from Chichester supported by Romsey corbelling.
10. Doorway from Mayence with Augsburgh Door
11. Portion of Cloister from S John Lateran Rome with Gelnhausen arcade over
12. Doorway with Hildesheim doors.
13. Shobden door with Bas relief over from Chichester supported by Romsey corbelling
14. Shobden Chancel Arch
15. Shobden Door
16. Chancel arch from Tuam Cathedral
17. do pier from Rahan Church
18. Eastern Triplet from Tuam
19. Freshford Church door with Round window over from Rahan Church
20. Cross from Dunamoghan
21. do do Kilkeran
22. do do. Kilcrispeen
23. Door from Romsey
24. Winchester Font
25. Erchsley Church Font
26. Burham Door

THE

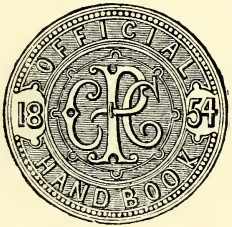
MEDIÆVAL COURT

IN THE

CRYSTAL PALACE.

DESCRIBED BY

M. DIGBY WYATT AND J. B. WARING.



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THE MEDIÆVAL COURT

Have been designed and arranged by Mr. M. Digby Wyatt, with Mr. Charles Fowler, junr., as principal superintendent, and Mr. Robert Dudley as superintendent of the restorations and monuments, and principal draughtsman. Many excellent drawings were also made for this Court by Mr. R. J. Withers and Mr. Irvine.

The casts from Nuremberg are by Fleischman and Son.

Those from Mayence by the Baron Launitz, of Frankfort.

The national Art-collection has been formed by Mr. Wyatt. The entire construction (with the exception of the rough carcase, which was put up by Messrs. Fox, Henderson, & Co.), has been entrusted to Mr. Cundy, of Pimlico; some of the principal restorations—such as the Arderne tomb, the Royal effigies, &c.—to Mr. Edward Richardson, of London. The Cantilupe, Percy tombs, &c., and the Walsingham font, to Mr. Phyffers, of London. The cast of the Beauchamp monument has been made by Messrs. Cookes & Mears, of Warwick. The Tewkesbury bosses, &c., by Mr. Collins, of Tewkesbury. The casts from Hereford are by Mr. W. Jennings; from Worcester, by Mr. J. Stevens; from Lichfield by Mr. G. Caldwell, under the kind superintendence of Mr. T. Johnson, architects of Lichfield; from Lincoln by Mr. Clarke; from Wells by Mr. Durham; from Hawton and Southwell by Mr. Fambrini; from Walsingham, York, Beverley, &c., by Mr. Keyworth, of Hull; from Salisbury, Bath, and

Bristol, by Mr. G. Howitt; from Canterbury, by Mr. Brucciani; the remainder being done principally by Mr. Cundy, by whose able body of artist-workmen the whole of the casts (with the exception of those above-specified, and of the Bohun tomb, which was restored by Mr. Jennings), have been fitted, placed, and brought to their present condition.

The painting has been executed with great energy, and in an extraordinary short space of time by Mr. Bulmer, of London and Shrewsbury, from designs by Mr. Wyatt, worked out and constantly superintended in execution by Mr. R. P. Pullan, who has also painted some of the decorations. The angels of the façade have been painted by Mr. Bulmer himself.

The stained glass has been presented by Messrs. Hardman & Co., of Birmingham.

The Rochester and Lichfield doors and several of the monuments have been painted and illuminated by Mr. Coulton, of London.

The encaustic pavement of the Cloister has been presented to the Crystal Palace Company by Messrs. Maw & Co. of Benthall, Shropshire.

The greater number of the French casts have been executed by M. Malzieux, of Paris.

Mr. Boule, as foreman of the works, and Mr. Constance as timekeeper, have done good service.

THE MEDIÆVAL COURT.

GENERAL REMARKS.

We have already had occasion in the Handbook of the Byzantine Court, to notice the developement of the Romanesque style, and the changes which during the Romanesque period were continually in progress, especially in England and the North of France—changes which, at the close of the twelfth century, had already paved the way for the introduction of a new system. It would obviously exceed the scope of the present publication to trace the variations in style, which, year by year, and step by step, converted the Byzantine and Romanesque art into that which is generally understood as the Pointed style; we shall therefore confine our attention to that crisis in the twelfth century when the pointed arch made its appearance in Europe. It was this peculiar feature which formed the key-note of the Pointed style, and to its adoption and the system of construction necessitated by it, are to be ascribed all the main features of the Pointed system of architecture.

Continual changes in progress during the Romanesque period.

Pointed arch the key-note of the Pointed style.

Whether pointed vaulted roofs were first made to coincide with the outlines of pointed arched windows or *vicê versâ*, is immaterial, the great fact remains unaltered, of the introduction of a novel outline and of a system of construction calculated to harmonise with it; whilst all thrusts were perpendicular, and more or less equally spread, walls were thick, and buttresses small; but with the use of pointed vaulting, common sense showed that where the greatest thrust was, there also was required the greatest resistance; thus buttresses became more important, and the resistance to the thrust was aided by a

Co-established harmony of outline and construction.

The importance of buttresses.

super-imposed pyramidal mass, called a pinnacle, whilst the interspaces were comparatively thin, and became gradually pierced almost through their whole extent by windows, a very simple fact, which soon led also to a still bolder application of the same principle, in the form of *flying* buttresses. The high roof was a necessary consequence of the pointed vault; the demands of construction and the nature of northern climates had brought it into very frequent use, even before the Gothic style, with which it was immediately combined, had been reduced to a system. With these successful novelties of mechanical skill arose an artistic feeling no less remarkable; and whilst all the main parts of architecture took a pointed form, so did a change of the same character occur in the minor details, and it is an interesting fact, that the first application of the pointed bowtell moulding is found simultaneously with the appearance of the Pointed style. With this rise of a new style of architecture was combined the want of a system of ornament suited to it; the old Byzantine conventionalities were felt to be no longer suitable, and gradually disappeared; to have continued their use would have been to patch a new garment with worn-out shreds—but where could this ornament be found? Greece and Rome had not yet revealed their antique treasures; no adventurous artists could tell of "Araby or Ind," and no books existed in which every conceivable style of ornament under the sun was explained and illustrated—the newest still the best, as at the present day. They had but one resource, *viz.*, Nature; it was with them—or Byzantium—or nature; they chose the latter, and by degrees, for old prejudices are not easily got rid of, the mediæval artists originated a style of sculptural ornament, in which nature was represented with a truth, a variety, and frequently with a grace which has never been surpassed.

Flying buttresses.

High-pitched roof.

Artistic feeling in new details.

Old style of ornament no longer suitable.

Recourse had to nature.

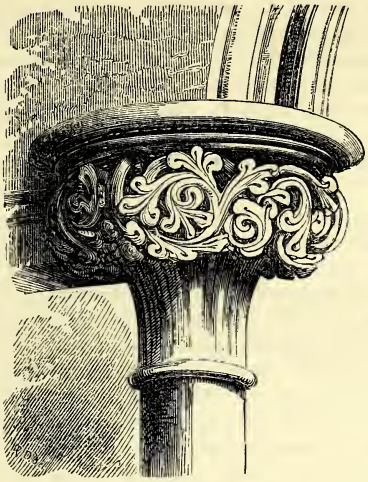
Its success.

A beautiful example of Early English foliage is shown in the accompanying wood-cut.

The early pointed style comparatively simple, grand.

The earliest buildings of the Pointed style, comparatively simple, of excellent proportions, grand in the mass, and characterised by great breadth of light and shadow, are decidedly the noblest monuments of its power over the more solemn feelings of man; ornament is applied with

a judicious subordination to the principal features, and to the technicalities of construction ; while the statues are of



A Cap from Wells Cathedral.

massive simplicity, in consonance with the general character of the building. In the fourteenth century a visible change is at work ; the sculptor becomes of nearly equal importance with the architect ; the style exhibits a more ornamental character, and the whole mass is more studiously beautiful. Never in Ancient Greece was art more a religion than it was at this period in our northern lands. Allowing for the difference of creed and style, the spirit which informed the souls of the artists was identical ; they were devoted to their art and to nature—a devotion which, be the creed what it may, must ever turn to the works of that first great Artist, the universal and perfect Creator of all that which the artist religiously loves, and more or less successfully imitates. Already we perceive that passionate love of nature which has time out of mind characterised the Northern races, vented on the unfavourable material of stone, which under the sculptor's hand seems to live and wave in graceful vitality. Nor was it with nature

Character of statuary work.

Change in the 14th century.

Art a religion.

Love of nature among the northern nations.

State of society, its results on the artist.

alone that the artist held converse. The state of society was such as to allow little vent for man's innermost thoughts; mind was pent up; the artist held most intimate converse with himself, and he used a building as a book on which to express in powerful language his own peculiar disposition, his hopes, his sentiments, his thoughts, and his experience. The art of printing practised in the first half of the fifteenth century, combined with the discovery of a new and strange world in the latter part of the same century, were calculated to produce that wildness and exuberance of fancy which characterises the more sculptural buildings of the fifteenth and sixteenth centuries, during which period, if architecture became more wonderful from the variety and richness of its decoration, a great falling-off is to be remarked from the severe and simple principles of the Early period; for which cleverness of construction, ability of hand, and a boundless play of fancy, offer no just compensation. We have indubitable proof that the apparently grotesque carvings of the style are frequently illustrations of fables, legends, and romances, as well as the individual expression of the artist's thoughts, and the illustrations of his creed; but in the sixteenth century an intellectual, spiritual, and political revolution was spreading widely in all countries, and led to a restless fermentation of thought, productive of the strangest fancies. Manual dexterity was also in its perfection; and this power of hand, this capability of moulding stone like wax, combined with the natural exaltation of the mind consequent on the reception of bold and novel ideas, together with the loss of that great principle of simplicity which is the basis of all truly noble art, induced a passionate and unrestrained love of variety and ornament, which the mind, over-worked and exhausted, was evidently unable to have sustained for a much longer period. The unnatural tension produced as natural a reaction, and men fell willingly into another style, which freed the fretted imagination from exertion, and gave it, in the Renaissance style, a groundwork of despotic orders and time-honoured laws of proportion, on which to rest.

Invention of printing, discovery of New World, their tendency.

Fables, &c., illustrated.

Revolution in the 16th century.

Manual ability,

excessive ornament.

Fancy overworked. Its result.

HISTORY.

The supposed origin of Gothic architecture.

Among those who preferred theory to investigation the Pointed or Gothic style was for some time regarded as having sprung, like Minerva, from the head of Jove, fully formed and armed, at once, and without gestation; and its supposed sudden origin produced various hypotheses, more or less wild and amusing.

Its actual development from Romanesque models.

We do not now speak so much of the *origin* as of the *developement* of Pointed architecture, the exact history of which is still incomplete, but we are sufficiently well assured that its progress was founded on the preceding monuments of the Romanesque style, moulded by the minds and hands of native artists, combined with at least one feature of Eastern architecture, viz., the pointed arch.

combined with the pointed arch.

The pointed arch adopted by the Normans in Sicily from the Saracens.

The systematic adoption by the Normans of the Saracenic pointed arch in Sicily, during the twelfth century (the cathedral of Cefalu having been founded by King Roger in 1132); the constant intercourse of the Sicilian Normans with their French brethren; the fact of the earliest examples of its application occurring both in France and England shortly after the above date, and under the influence of the Norman race; all tend to point out Sicily as the locality from which the pointed arch was immediately derived, but certainly not the Pointed *style*, which is marked by a character unknown, and even opposed to any Saracenic or Oriental buildings, nor yet bearing much resemblance to the peculiar system adopted by the Sicilian Normans.

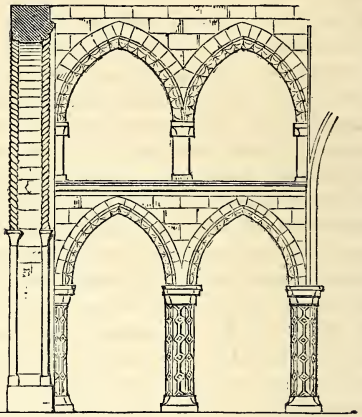
The pointed style however not Saracenic.

Although it is true that some buildings exist in Oriental countries, Asia Minor, Armenia, &c., which bear a marked Gothic character, the supposed antiquity of such works has been ably investigated by Texier and other modern writers, and it appears certain that they were erected subsequently to the rise of the Pointed style in Europe.

Many such anomalous coincidences of style in localities widely separated both geographically and intellectually, are to be traced to the singular migrations of the various members of that body of Freemasons whose eccentricities in the middle ages appear no less mysterious than do their craft-secrets, if any such exist, in the present day.

The Freemasons, their origin,

It is at this point, therefore, that we may best notice the history of the society of Freemasons as



Section of the Mosque of Erzeroum, Armenia.

inseparably connected with the rise and progress of Pointed architecture.

Sprung originally from the wandering masons of Como in Lombardy, who visited town after town where their services were required, this confederation of "Magistri Comacini" did, in time, as work failed in their own country, visit other lands. Houses, or lodges, were established for their reception or aid, much as at the present day exist among the German travelling apprentices, only that in a great measure, monasteries were their head quarters and homes. As their expertness became known, their assistance was more widely sought, and few buildings of importance arose in the twelfth century which they had not assisted in constructing. The clergy were wealthy, the nobles generous, and the people zealous, so much so, that Hugues, Bishop of Rouen, writing in the year 1145, informs us that the inhabitants of Chartres were generally employed in carting materials for the construction of the cathedral at their own expense; but skilled workmen were scarce, and it was from this society of masons that the principal workmen were obtained.

their importance in the 12th century;

It was in many respects a powerful corporation, containing in its ranks men of all nations, who, in the monastery, in the city, and even at times encamped, gipsy-like, on the hill side, gave an ornamental impress to the commonest, as well as to the grandest, works of art. Endowed and privileged by the popes, this powerful monopoly was everywhere, in its grade, respected. The organisation of the society was well arranged, and would appear to have been well obeyed; each man did what he could do best, and consequently all was done well. "They derived," says Mr. Hope, "their science from the same school, obeyed in their designs the dictates of the same hierarchy, were directed in their constructions by the same principles of propriety and taste, kept up with each other in the most distant parts to which they might be sent, the most constant correspondence, and rendered every minute improvement the property of the whole body and a new conquest of the art." Wren, in his "Parentalia," remarks, "that those who have seen the account in records of the charge of the fabrics of some of our cathedrals, near 400 years ago, cannot but have a great esteem for their economy, and admire how soon they erected such lofty structures."

endowed by the Popes;

nature of their system;

they are praised by Wren;

At the close of the thirteenth century, Erwin von Steinbach, the architect of Strasburg Cathedral, was elected head of the Freemasons in Germany, and was granted extensive privileges by the Emperor and the Pope; in the fifteenth century, Masonic Lodges existed in Alsace and Germany, which appear to have been regular schools of architecture and sculpture. In 1452, Dotzinger, of Strasburg, formed all the scattered German lodges into a national association; and in 1459, a general council was held at Ratisbon, where the rules of the society were definitely arranged, and the architects to Strasburg Cathedral chosen as perpetual Grand Masters. The extent and reputation of this German association was very great, but as the power of the Freemasons rose with the rise of Pointed architecture, so with its fall, they fell, and little now remains of them but a name.

growing fame of the German Freemasons;

they form schools of architecture;

fall of the Society.

The earliest complete examples of Pointed architecture are to be found in the north of France and in England. From the former—owing probably to its geographical

Earliest examples of Pointed architecture

in France and England.

position—the style radiated as from a centre, meeting with more or less opposition in its course, so that, whilst

The style radiates from Northern France.

successfully established and rapidly progressing in some districts, it hardly penetrated into others, and when the Cathedrals of Chartres, Rheims, and Salisbury were mainly built, the Florid Romanesque style still retained its footing in most districts south of the Loire, in entire Italy, and even along the borders of the Rhine.

The Transition period.

The close of the twelfth century is marked in England and France by a Transition period, which extended to the commencement of the thirteenth century; among the numerous examples of which may be selected the Church of Pontigny, in France, built after the year 1150, and the circular portion of the Temple Church, London, built in 1188.

Early examples of the style in France, at Chartres,

The earliest examples of the true Pointed style in France are the Cathedral of Chartres, commenced in the twelfth century, and completed in 1260—(of course, in all the buildings here selected, we allude only to the main

Paris,

portions)—the Cathedral of Paris founded in 1163, but not completed till the middle of the fourteenth century;

Laon,

the Cathedral of Laon, commenced in the eleventh and chiefly built in the beginning of the thirteenth century,

Rouen, and other towns.

a peculiarly interesting example; the Choir of Rouen Cathedral (1212-1280); the Cathedral of Dijon (1252-1334); the Cathedral of Mortain, in Normandy, of the commencement of the thirteenth century; the cathedrals

Rheims.

of Senlis and Auxerre, and the Cathedral of Rheims, begun in 1211 and completed in about twenty years, by the architect Robert de Coucy; a magnificent and nearly complete example of the early French style; the Cathe-

Amiens.

dral of Amiens, its worthy rival, built by Robert de Lusarches and the de Cormonts between the years 1220-

Beauvais.

1269; the beautiful Choir of Beauvais Cathedral, by

Sainte Chapelle, Paris.

Eudes de Montreuil (thirteenth century), and the Sainte Chapelle at Paris, built by Pierre de Montereau about the year 1245, one of the most elegant existing examples of the Early period.

Examples in Normandy:

In Normandy, the Pointed style continued to be developed with a lightness, variety of decoration, and

at Rouen.

boldness of conception, peculiar to the district; the churches of Rouen are in this respect singularly inter-

esting. The north tower of the Cathedral is of the first period, the nave is a beautiful example of the second period, of the style; its façade is a wonderfully rich monument of the third period; the south tower was built between the years 1485-1507, and the porch somewhat later. St. Ouen, St. Vincent, St. Eloi, St. Patrice, and St. Maclou, are all interesting examples of the Pointed style in its various phases.

Examples in Southern France.

In the south of France, buildings in the Pointed style are not so frequent. The cathedrals of Narbonne (1272-1332) and of Alby (1282-1512) may be cited as fine examples. The cathedrals of Bordeaux and Bayonne are noble works of the later period, and the cathedrals of Rodez and Mende, in Languedoc, possess fine towers of the latest period (sixteenth century). Besides these may be noticed the Cathedral of Brou, in Burgundy (1511-1531), the façades of Toul and of Tours, and the great Cathedral of Orleans, built at a very late period (1601-1790) in a sort of late Gothic, not devoid of grandeur. This is the last and an isolated instance of the Gothic style, at so late a period in France.

Examples in England, chronologically arranged.

The earliest and finest complete Gothic building in England is the Cathedral of Salisbury (1220-1258). The older parts of Lichfield and Wells Cathedrals (nave and transept) are also of the thirteenth century; the transepts of York Minster (1227-1260), and various portions of Ely, Winchester, Chichester (the tower completed in 1244), the Chapter-house of Oxford, and the nave and transepts of Westminster Abbey, commenced in 1245. Advancing to the Decorated period, we may select the nave of York Minster (1291-1330), the greater part of Exeter Cathedral (1280-1370), a great part of Lichfield Cathedral (fourteenth century), the Lady Chapel and Chapter-house of Wells, and the Cloisters of Norwich, a very beautiful example commenced A.D. 1297. The Choir of York Minster (1361-1405) and the magnificent façade (1402); and passing to the Perpendicular of the fifteenth and sixteenth centuries, we proceed from the nave of Winchester Cathedral (1367-1405), St. Mary's Church, Oxford, fifteenth century, the spire of St. Michael's Church, Coventry (1432), St. George's Chapel, Windsor (second half of the fifteenth century),

King's College, Cambridge (1441-1530), Christ Church College, Oxford (1529), to Henry VII.'s Chapel, Westminster (1502-1510), and Bath Abbey Church (1495-1609). Of a still later period which has received the significant title of the "Debased," are many of our University buildings, such as the Chapel of St. Peter's College, Cambridge (1632); the chapels of Brasenose, Wadham, and Oriel, Oxford; Passenham Church, Northamptonshire (1623); Stanton Harold Church, Leicestershire (1653); and finally the Church of St. Neots, Huntingdonshire, rebuilt, says Mr. Bloxam, "in a kind of debased Gothic and mixed Roman style, A.D. 1687."

The Pointed style somewhat later in Germany. Instances of transition Romanesque.

In Germany, the Pointed style was introduced somewhat later than in France and England. The Transition period is marked by such examples as the Church of Ruffach, in Alsace, portions of the Church of Our Lady at Treves (1227-1244), and the Church of St. Elizabeth at Marburg (1235-1283).

Earliest examples of Pointed architecture at Cologne.

The earliest and most complete example of the true Pointed style is to be found in parts of Cologne Cathedral, founded in 1249; the Church of Altenburg, near Cologne, founded in 1255, but not completed till the year 1379. The most beautiful early example of all, is

Oppenheim.

the Church of St. Catharine, at Oppenheim (1262-1317). Continuing our list, is the Church of Wimpfen im Thale

Strasburg.

(1262-1278); the Cathedral of Strasburg, the nave completed in the year 1275, and the façade commenced in 1277, but not completed till the fourteenth century, the upper portions of this cathedral are of the fifteenth century; the beautiful Church of St. Stephen, Vienna

Subsequent works placed chronologically.

(thirteenth and fourteenth centuries); the Cathedral of Prague, commenced by Matthew of Arras in 1343, and finished in 1385; the Cathedral of Ulm, founded in 1377, but still incomplete; the churches of Weissenburg (enlarged in 1327); of Our Lady at Nuremberg (1355-1361); the choirs of St. Sebald's Church (1361-1377) and of the Church of St. Laurence, both at Nuremberg (1403-1477); the Church of Our Lady at Ingolstadt, founded in 1425, and that of Wimpfen am Berge, founded in 1494. Other examples of the late Gothic period are the Church of St. Martin, at Landshut, Bavaria (1432-1478); the Cathedral of Freiberg (after 1484); the nave of

Merseburg Cathedral (about 1500), the Church of St. Mary, at Zwickau (1453-1536), and that of Our Lady, at Halle (1529).*

Want of space prevents our observing, however briefly, the interesting Gothic buildings of Spain, the Netherlands, and the Scandinavian lands; and we confine our necessarily imperfect notices to the only other country represented in this collection.

The Pointed style in Central Italy.

Among the purest early Gothic buildings in Italy are the two great shrines of St. Benedict, at Subiaco, and of San Francesco at Assisi, built by Germans at the beginning of the thirteenth century. The cathedrals of Siena (thirteenth century) and of Orvieto, commenced in 1290, the Campo Santo completed in 1283, and the beautiful little church of La Spina, at Pisa, both by Giovanni Pisano. At Florence are some buildings presenting a remarkable phase of the Gothic style, Santa Maria Novella (interior) 1279, Santa Croce (1294), the Cathedral, founded in 1296, with the adjoining noble Campanile by Giotto of the fourteenth century, and Or San Michele (1284). Santa Maria sopra Minerva, Rome (about 1370), the fine portal of San Giovanni Pappacoda at Naples, the west façade of Palermo Cathedral (1352-59), the entrance doorway of Santa Maria della Catena, in the same city, the door of the Hospital of Agrigentum, the Cathedral of Messina (about 1350), and Santa Maria della Scala (1347), also at Messina.

At Naples and Southern Italy.

In Northern Italy.

In the north, are the Cathedral of Milan, founded at the close of the fourteenth century; portions of the Certosa, near Pavia, of the same period; the Church of San Francesco, Pavia, and the Cathedral of Como (1396), the Churches of St. John and St. Paul (1246-1430), and Santa Maria dei Frari, commenced in 1250, both at Venice (attributed to Niccolo Pisano), and Sant' Anastasia, Verona, besides various interesting examples at Genoa.

German artists employed.

German artists were employed in many of these buildings, but, with a few exceptions, they are in a style very different to the pure examples of Pointed architecture in the transalpine countries.

* For most of these examples we are indebted to Professor Kügler's excellent "Handbook."

SECTIONAL—STYLES.

Three periods of the Pointed style in England.

The Pointed style of England has been divided into three periods :—the first, termed the Early English, which may be said to include the entire thirteenth century ; the Decorated, which flourished principally during the fourteenth century ; and the Perpendicular, or the style of the fifteenth and sixteenth centuries.

Corresponding periods in France.

Nearly corresponding to these as regards time, but presenting many important differences of style, are the three periods in France, called by French antiquaries, "Style ogival primitif" or "primaire ;" "Style secondaire" or "Rayonnant ;" and the "Style tertiaire" or "Flamboyant."

Characteristics of buildings in the first or Early English period.

During the first period, in both countries, the plan and arrangement of the large churches, although founded on the vaulted Romanesque basilica, underwent important modifications, especially in the disposition of the choir and apsis, which became much elongated, the latter being starred, as it were, with chapels, the end one often projecting extremely beyond all the others ; the buttresses became strongly marked features, and the bold innovation of flying buttresses was introduced, which, springing from each side, sustained the entire mass of the masonry.

Flying buttresses.

Windows.

The windows, which early in the style were of one light, became double and triple, the spaces between them being gradually diminished till a column alone remains. At a later period, the three lights were contained within one dominant arch, the head being filled in with circular and foliated figures, as seen in the niches on each side of the Tintern door, which forms the principal entrance to the Mediæval Court.

Rose windows.

Rose windows, or Wheels of Fortune—so called from statues found at times round their outlines, showing the course of life—received a beautiful developement, with radiating columns and a border of foliated geometrical figures.

Columns.

The columns, elongated and clustered, form a marked feature, a circular shaft with circular projections round it being common ; the whole mass is frequently divided in the central part by a ring or band ; the capitals are almost

always bell-shaped, and are designed in a style very different to the old Byzantine system.

Doorways are formed with clustered and boldly cut mouldings, amongst the ornaments of which, that known as the "dog tooth," or simple notching of a square edge, is the most common; sometimes they are divided in the centre by a clustered shaft, supporting foliated arches within a larger single arch. When porches occur, they are large and deep, with high-pitched vaulted roofs, and when applied to the west fronts of cathedrals frequently exhibit three finely moulded openings corresponding to the usual three doors, the central one being generally the largest. The two principal towers adjoined the west front; from the centre of the transept rose another of noble amplitude, and at Chartres, Rheims, &c., towers corresponding to the west front are to be found on the north and south façades; but in few cases, if in any, have these magnificent designs been completed. Doorways. Porches. Towers.

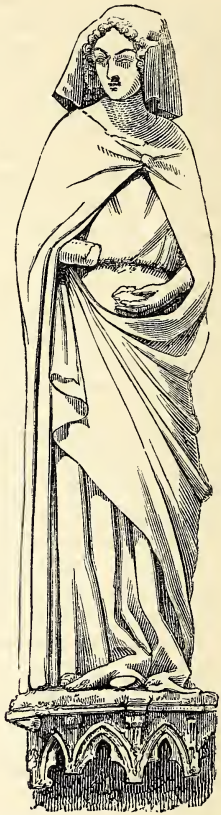
Arcades, trilobed, and simply pointed, are frequent; they occur chiefly in the triforium and parapets, the base lines of the latter being marked at intervals with very projecting stone water-spouts, called "gurgoyles." Arcades. Gurgoyles.

Crockets or projecting knobs are to be remarked on the angle lines of the pinnacles, &c.; originally very plain, and often mere hooks, they gradually formed a rich and very peculiar ornament. Another very striking change is to be remarked in the sculpture of the thirteenth century, which was founded on an imitation of nature, and the "mural flora" of the Pointed style presents an interesting and varied study. M. de Caumont, from whom we borrow the expression "mural flora," observes, that a rigorous copy of nature is not always to be seen, the extent of such imitation resting on the judgment of the sculptor. Crockets. Ornamental sculpture, founded on vegetable nature.

M. Saubinet gives us a list of the flowers, fruits, &c., on the Cathedral of Rheims, amounting to above twenty different species; amongst the most usual are the vine, the ivy, laurel, oak, and ranunculus; a notable increase of statues, very superior to the Romanesque examples, is to be observed on doorways, in niches, &c. List of leaves, &c. at Rheims Cathedral;

Internally, the vaulted roof of pointed form gives a complete character to the whole view, with which every Vaulted roof of interior.

feature combines harmoniously. The vaulting of the nave and side aisles generally presents the same section, being quadripartite and pointed ; the groins are moulded, and the points of intersection are ornamented with boldly cut bosses.



Statue of a Lady from Rheims Cathedral.

Statuary work—its character.

The figure sculpture of this period in France and England is of a very peculiar and severe character, eminently ideal. Occasionally, as in the bas-reliefs of

Notre Dame in Paris, in the wonderful Last Judgment at Rheims, and in as much as can be made out of the remains of the same subject at Wells and Lincoln, the style rises into the epic. There is a total absence of mannerism, and every variety of subject is represented by exaggerating general attributes. Statues of ladies are all serenity and gracefulness, with vertical or sweeping folds to their draperies, and with a composed serious disposition of the limbs, of which the adjoining woodcut forms a graceful illustration. Ladies.

Knights are all vivacity and action, clenching their swords, tossing about arms and legs, and starting up and out from slab and niche. Ecclesiastics, on the contrary, seem as rigid, cold, and hard as the materials out of which they are carved. Whilst such was the case in France and England, in Italy, under the Pisani, sculpture grew to be dramatic and picturesque, the conventionalities of the antique were revived, and with the study of abstract beauty, came the loss of much freshness and individuality. Knights. Ecclesiastics. The antique revived by the Pisani.

As we advance towards the second or "Decorated" period in architecture, a range of side chapels is often found, and the principal chapel of the apse, called the Lady Chapel, receives a still greater projection. A deviation of the axis of the choir from that of the nave becomes general; this side inclination of the choir is believed to have been symbolic of the drooping head of the Saviour on the cross. The form of the arch in the fourteenth century is described on an equilateral triangle, instead of on an acute angled triangle, as heretofore, an example of which, enclosing a picturesque developement of foliation, is to be remarked in the arcade from Guisborough, introduced in the façade in the Mediæval Court. The buttresses, flying buttresses and pinnacles, are still more developed and ornamented; the windows become larger, and often occupy an entire bay, the heads being filled in with geometrical tracery, and the rose windows become exceedingly ornamental features, especially over the central entrance of the chief façade. All the other points, before mentioned as characteristic of the style, obtain still greater developement during this period. The Decorated, or Second period; some characteristics. New form of arch; increased developement of features already in use.

Increased application of sculpture; various changes.

The general character of the doors, porches, &c., underwent a change in harmony with the other parts, consisting principally in a greater use of sculpture, such as statues carried round the arch, &c., and the introduction of high angular pediments over the arches, the upper spaces of which are frequently pierced with tracery, or filled in with sculpture. The towers and spires become more varied in form, the latter having generally crocketted angles, and not unfrequently open-worked sides; their situation is more arbitrary, and in England the great angle buttress is not uncommon. The vaulting of the roofs, though essentially the same in principle, obtains a greater amount of ornament, and has more numerous vaulting cells. It is to this epoch of the style that some of the grandest monuments in Europe belong.

Graceful composition more an object with the sculptor.

The changes which took place in architecture during the Decorated, or "secondaire" period, were not more marked than were those which obtained in sculpture. Lines of graceful composition received attention, rather than individual character. What was considered to be a becoming sway or twist in the body was given to every figure alike, and portraiture was attempted rather by copying features, than embodying the mental or external characteristics of the person represented. If, however, sculpture lost in power it gained in nature; and as the exquisite foliage of the vine and ivy, copied directly from the plants, differed from the earlier conventionalities of leafage, so did the refined and lovely faces, draperies, and attitudes, of figures, such as the Chichester Lady Abbess, or Queen Eleanor, or Nino Pisano's Virgin, differ from the grand, but cramped and unnatural, characteristics of the sculptures of Wells and Chartres.

Peculiarities of portraiture.

Nature better imitated in foliage, &c.

The Third, or Perpendicular Period:

The style of the third period exhibits still greater changes. The equilateral arch becomes discarded for the obtuse pointed arch; other common forms are the ogee arch, or arch "en accolade," the four-centred Tudor arch, of which numerous varieties are to be found, and in France the three-centred or Burgundian arch; the buttresses are ornamented with pinnacles attached to the face, and often placed above niches; the columns and clustered piers are more and more cut up into

characteristic forms of arches;

various important changes.

minute parts of many thin mouldings, not unfrequently entirely devoid of capitals, and continuing uninterruptedly throughout the arch, and sometimes carried on to form the ribs of the vaulted roof; the plinths have a great elevation, and the practice of interpenetration in the base mouldings is common. The mouldings themselves are characterised by angular and prismatic forms combined with undulating curves. The windows are decorated with tracery of a perpendicular or vertical nature, in England usually straight, in France, curved, and of a flame-like character, which has led to the term "Flamboyant," as applied to the architecture of the latter country, and to that of "Perpendicular" as descriptive of that of the former.

Peculiar tracery in England and France.

The vaulted roofs become of a much more complicated nature; numerous groined ribs diverge at different angles, covering the body of the roof with a sort of net-work; the "Fan" tracery of this period is the peculiar glory of the English school, and is unparalleled either as regards construction or richness of decoration; its beauties are known to most of our readers by the roof of Henry VII's chapel at Westminster. The towers are of great variety, and the spires are often pierced all the way up with elaborate ornaments, producing a marvellous lightness of effect.

Intricate vaulted roofs.

The statues are marked now altogether with affectation, and great attention is paid to detail, whilst the heads evince an increasing power of expressing the passions, amounting frequently to caricature: the ornament still imitates vegetable nature, but in a certain mannered, angular manner, the execution, however, leaving little to be desired; at the close of this period the whole mass of the building had every available space, from the vaulted roof down to the doors, filled in with shallow cut panel ornament. At the close of the fifteenth and commencement of the sixteenth century; the greater part of Europe was overrun with this essentially ornamental style of sculptural architecture, in regarding the monuments of which—in spite of numerous faults—we cannot but be astonished at the admirable variety and character of its ornamental sculpture, and the ungrudging spirit which produced it. As a system

Character o the statuary work and ornament.

Paneling.

General remarks.

of Pointed architecture, however, we have clear evidences at this period of a lamentable falling off from the grand and simple models both of architecture and sculpture of the first period ; models, which, in the seventeenth and eighteenth centuries were very generally regarded only as monuments of barbarous times, and ignorant races.

THE POLYCHROMATIC DECORATION

Of the middle ages is one of the subjects connected with the history of art which most loudly demands thorough illustration, both pictorial and literary, throwing, as its details unquestionably do, such valuable light upon the religious, social, and artistic condition of the various countries in which its chief monuments were produced. As we have seen in our notice of Polychromy in the Hand-book to the Byzantine Court, it was through Greece that the first great effort was made to establish a system of embellishment in accordance with Christian architecture ; and so long as mosaic continued to be employed as the chief technical process, Byzantine types were alone pursued. With the introduction of fresco and tempera—comparatively new modes of execution—into Italy, new schools of art were formed ; and the same independence of soul which led the Pisans, Florentines, and Siennese to create new social and municipal institutions, called to life the genius of men, such as Giotto, Memmi, Giunta da Pisa, Orcagna, and others, by whom the great movement for freedom to drink deeply at the ever-springing wells of nature and of truth, was carried forward with fiery energy, and to a noble end.

Illustrations much needed.

First effort made by Greeks.

Fresco and tempera in Italy.

Giotto, Memmi, &c. pioneers of an artistic revolution.

The first-named of these artists, the immortal Giotto was an artist of the highest order. One great charm in his works is the feeling for the poetry of devotion, which seems to run through them all. He was an intimate friend of Dante, and it was, probably, from the author of the "Divina Commedia" that he drew those inspirations, which made him so intellectual a painter. His life is interesting in every respect. It may be scarcely necessary to recal the old legend, that Cimabue found him drawing by the road-side, took him to his home, had him taught, and reared him as his pupil and adopted child. The first works of Giotto were executed at Florence, and they subsequently procured him employment

Giotto, a friend of Dante.

His first works at Florence.

His works at Rome; at Rome. In that Capital of the World, he designed many works which time has destroyed; but one most interesting relic of his early labours remains in the "Navicella," that is, the church represented under the traditional allegory of a ship. This curious mosaic is now fixed in the vestibule of St. Peter's. He then

at Padua; went to Padua, where he executed the paintings in the chapel of the Arena, representing the Life of our Saviour, and the Life of the Virgin. The figures in the Life of the Virgin are particularly beautiful; especially a "Sposalizio," which possesses extreme grace, and is much admired. It is, indeed, thought that our own Flaxman has derived much of his "naif" beauty from the study of that series of frescoes. The chapel was built for Enrico Scrovegno, one of the race of half soldiers half freebooters, who had taken possession of the old Arena, and fortified it in the same manner that the Orsini, and Frangipani, and others, appropriated the old monuments of Rome, and fortified them as strongholds. The fame

at Assisi. of these works caused Giotto to be summoned to Assisi, to paint frescoes in the church of St. Francis, then recently built. He has there given us, beneath Cimabue's ceilings and other subjects, a series of subjects from the

Life of St. Francis. Life of St. Francis—one of those mediæval melodramas (if the term may be used), in the form of biography, which furnish the most interesting and beautiful subjects a painter can desire. The curtain rises on the youth of St. Francis, and, as the plot thickens, his strange hallucination—his quarrel with his father in the market-place on account of his passion for poverty—his giving his cloak to a poor person on the wayside—his institution of the order—his appearance before the Pope—his ecstasy—his stigmatization, follow in succession, until the catastrophe is reached, in the Death of the Saint.

Legend of Santa Chiara. The most touching subject of all, and the most beautiful as a work of art, is one of the closing scenes, which represents the body of the saint carried past the convent of Santa Chiara—a lady who had given up rank, wealth, and friends, to tread reverentially in his footsteps. She and her nuns are represented as having come forth to greet the dead body on its way to its last earthly place of repose; and the expression of love, and grief, and

delicacy, with which they seem to regard the body, and to be overpowered by the mournful event, has scarcely ever been equalled in the works of artists of a much later period, and of far greater mechanical power. Giotto, after many wanderings to Naples, Avignon, and other places, returned to Florence, where he designed and executed the beautiful Campanile, and many other works, which will always redound to his fame. It is interesting to notice, how the architect, the painter, and the sculptor, became united in the person of Giotto, who, while in his later days he showed the same talent for painting which had marked his prime, yet even when advanced in years, attained the highest reputation in the sister arts. The pupils of Giotto were extremely numerous, and other schools, besides those of Florence, felt the effects of his influence, which is, indeed, to be clearly traced in many of the works by the masters who have embellished the Campo Santo at Pisa.

Giotto returns to Florence: the Campanile, &c., by him: numerous pupils.

The architecture of the Church of St. Francis at Assisi is, as we have already stated, of the first specimens of the introduction of the "Tedesco," or German element, into Italy. It was designed by Giacomo di Lapo, the father of Arnolfo di Lapo, who preceded Brunelleschi in the charge of the Cathedral at Florence.

His influence at Pisa. The Church of Assisi. Arnolfo di Lapo.

Among other interesting remains of semi-German art in Italy, the Monastery of San Benedetto, at Subiaco, deserves to be mentioned. It appears as though the Benedictines, excited by the influence and example of the Franciscans, endeavoured, like the latter, to call in art to increase the influence of their order, and therefore built a chapel in honour of the "sagro speco" of Saint Benedict, and ornamented it with beautiful decorations. The whole of the upper, lower, and middle Churches is covered with paintings. The principal picture, a representation of the Crucifixion, is particularly interesting, as it is one of the earliest and best representations of that subject; besides this, there are also delineations of many of the curious traditions preserved in such works as those of Jacopus de Voragine, and others, on the Lives of the Saints, and in the apocryphal Gospels. The only clue now to be obtained to the identity of most of these frescoes, is the name of "Stemmatico," written

San Benedetto at Subiaco. Interesting paintings. Stemmatico, a painter.

upon one of them, which indicates that an artist of that name was employed. It is curious that so little should be known of one of the most interesting monuments of that period.

Campo Santo, Pisa.

The extraordinary interest which attaches to the Campo Santo at Pisa, as one of the nurseries of painting before it could well stand erect, justifies a brief recurrence to the treasures it contains. On the walls of that extraordinary cemetery are embodied, in pictorial form, many of the most interesting subjects which can affect mortality.

The Last Judgment, by Orcagna.

The *Last Judgment*, by Orcagna, which served Michael Angelo as a model for certain portions of the great work which has rendered him immortal, exhibits the most wonderful energy in giving tangible form to the Dantesque conception of the subject. Throughout Italy, remains of the mosaic style are to be traced in the fresco paintings, and nowhere are they more manifest than on the walls of the Campo Santo at Pisa. The adoption in fresco of bands of ornaments of flat and simple geometrical figures, which did not interfere with the curved lines of the composition, and which gave a "mosso," or movement to the groups, (just as architecture introduced in an historical composition gives life and vitality to the delicately modelled surfaces), was in every respect satisfactory; since they served to agreeably connect the large pictures with the architectural features of the walls and vaults, upon which they were painted. The gold of the mosaics, which was at first retained by the fresco painters, began to disappear; its use being principally confined to the delineation of the nimbus or circle that surrounds the heads of the Saints—executed in a sort of raised and stamped plaster—and to different ornaments about their persons; as a gold key in the hand of St. Peter, &c.

The influence of mosaic work on frescoes.

Gothic decoration in Italy.

Throughout Italy there remain numerous indications of Gothic decoration, similar to that at Subiaco, many of which are due to masters whose names have not been recorded, and whose "lives have been written in water." In all these works there is much grace, and, in some, the old connection with Byzantium is evident; as, for instance, in the patterns worked on the hems of the garments worn by priests, and in many other details of costume. In later times, we find the School of Sienna

An influence also from Byzantium.

numbering among its great men Taddeo, and Domenico Bartoli, who decorated the Palazzo Publico in a very beautiful style; also Pietro Cavallini, who is said to have come to England; a report, the truth of which has, however, been disproved. The family of Cosmati executed those peculiar and admirable Gothic works which are to be seen at Rome. In many of the tombs and "ciboria" executed by them, we find united an adherence to mosaic for some of the ornaments, with the adoption of fresco for other portions of the same; the two processes being thus shown in juxtaposition both as to place and time. Many doorways, and other parts of Churches show the manner in which the external architecture of Italy was polychromatised. In some, mosaics of different marbles are employed, while the further aid of colour is combined to bring various materials into harmony, and to unite parts which would otherwise remain in discord.

The Bartoli at Siena. Pietro Cavallini.

The Cosmati at Rome.

External polychromy in Italy:

At Naples, the Stefani took the lead in rivalling the Florentine Masters; and subsequently, under other masters, many paintings in the manner of Giotto were executed.

the Stefani at Naples.

It would not be right to pass over the wonderful works of Fra Angelico da Fiesole, a Dominican monk, who decorated the Convent of San Marco, at Florence in a style, the peculiarity of which is that of a delicate modelling of surface with so little chiaro scuro, as to maintain a general effect of flatness, and an extreme refinement of, as his name imports, "Angelic" expression. The definition of form which he obtained, without resorting to that extreme scale of light and shade, which becomes decidedly objectionable, when it is desired to keep the wall painted on unobtrusive in appearance, makes his works a valuable study to whoever would revive mural painting satisfactorily. His cheerful general colour was, no doubt, influenced by the works of Gentile da Fabriano, an artist who not only used the most brilliant colours but was too often addicted to a redundancy of gold ornament. There is a work by him, the Worship of the Magi, in which he has taken every opportunity to load the figures with gold ornaments; its great harmony, however, neutralizes its gaudiness, and renders it brilliant, and pleasing.

Fra Angelico, peculiarity of his style.

Gentile da Fabriano.

The study of Art in Mediæval Italy a business.

It is a singular fact in the social history of Italy during the middle ages, that the acquring the knowledge of painting was not simply the study of an art, but it was also the hard, dry learning of a business, to which the scholar was duly apprenticed; each master taking as many pupils, to increase his profits, as the rules of his particular guild would permit. The earliest rules of these guilds define, among other privileges, the number which the masters in certain grades might undertake to instruct. One author (Cennini) has described the exact practice; the pupils were to begin as boys, and to serve a thirteen years' apprenticeship; six of which were to be given to the manufacture of colours; to preparing the plastering, and laying it on the walls for fresco painting; to preparing the panels, and the white of egg menstruum for tempera painting, &c.; the remaining seven years were to be devoted to the study of the art; and then the whole life—to the practice.

Masters and pupils.

Two forms of painting in England, their nature.

Mediæval painting as practised in this country assumed, as in other parts of Europe, two forms of existence—those of the mural or architectonic painting, and of the tabular or panel-picture. The former (as far as our means of observation have extended) never with us reached a very high state of perfection. Although constantly employed, continually described in the records of the period, and honoured with the most ample regal and ecclesiastical patronage, no examples that have descended to our days are worthy of the title of works of real Art. Here and there—as in the Virgin and Child at the Bishop's chapel at Chichester, and one or two of the heads in the paintings on the walls of the Chapter House, Westminster—some yearning after the ideality of the early Italian school is to be traced; but in general the large paintings appear only as magnified manuscript embellishments, with the faults of drawing rendered more apparent by the increased size of the transcript. The subjects of such pictures were very various:—one probably of the most frequent recurrence was the representation of the Second Person of the Trinity sitting on a throne, and generally holding a globe in his hand, around him being disposed the four Evangelists. This arrangement was called a "Majesty." Of profane histories—the fall of

Remains of Chapter-house, Westminster.

Description of a "Majesty."

Profane subjects.

Troy, the story of Antioch, the life of Alexander the Great, were objects of particular predilection : while to legendary illustration and saintly and biblical portraiture the records during the reigns of Henry III. and the Edwards contain constant references.

The prevailing use of green :

One curious circumstance connected with the English Polychromy of the thirteenth century, is the propensity exhibited in all the royal records of the period, to use green as a preponderating colour. This fact was first, we believe, pointed out by the late lamented Mr. Hudson Turner, in his notices of "Domestic Architecture in England." He tells us (page 87, vol. i.) that "almost all the chambers of Henry III. were painted of a green colour, scintillated or starred with gold, on which ground subjects were sometimes painted in compartments or circles ; as the history of the Old and New Testament, passages from the Lives of the Saints, figures of the Evangelists, and occasionally scenes taken from the favourite romances of the time." Mr. Turner supports his assertion by a copious citation of records, amongst the most quaint of which are the directions issued by the king in the 17th year of his reign, "to cause, that the chapel of our chamber (at the Palace at Kennington) be painted with histories, so that the field shall be of a green colour, stencilled with gold stars," &c. Of the practice of using green to a great extent in the latter part of the fourteenth and fifteenth centuries, we have abundant existing evidence, but since time has obliterated almost every trace of the polychromy of the thirteenth and early part of the fourteenth centuries, it remained for the student of cotemporary documents to establish as positive fact, that which the artist, without his aid, could only have traced as an imminent probability.

instances given by Hudson Turner.

Mediæval painting had a specific purpose.

The art of painting in the Middle Ages was very rarely indeed applied to any but a specific use—and each picture was generally painted for a fixed locality and purpose. Hence, a great source of the comparative excellence of these works. We accordingly find in England that the tabular or wooden picture was applied to but three distinct uses. The first was that of the "tabula," "retablement," or tavola—a variety of the triptych, but formed in one piece without doors—a picture painted on panel and

Notice of tabular pictures

they are mentioned at an early period:

placed above the altar, after the manner of a modern altar-piece. These tabulæ are referred to at a very early period; and from their small size and portability Mr. Blackburne presumes that they generally preceded the use of mural painting for altar and general decoration.

in the 9th century.

Mention of these "tables" occurs from the ninth century to the Reformation; but, from the comparative ease with which they may have been destroyed and defaced, scarcely any have come down to our days. By far the most

A "retable" discovered at Norwich:

interesting, if not the only proper "retable" which we now possess is the beautiful one discovered at Norwich—a work it is thought of the end of Edward the

its date: description of it:

Third's, or the beginning of Richard the Second's reign. It consists of five compartments—representing, in succession, the Flagellation, the bearing the Cross, the Crucifixion, the Resurrection, and the Ascension. It bears upon its face the feeling and character of pure

of pure Italian art.

Italian (Siennese) Art of the School of Simone Memmi; and the grace and refinement of the heads and extremities, the elegance of the grouping, and the close adherence to the local traditional mode of representing each subject, stamp it as unmistakably Italian in origin.*

Other uses of the retable or panel picture.

The second use to which the panel picture was applied, was that of a commemorative tablet; either recording some particular local legend or fact, or presented as an *ex voto* donation to some particular church—as is now constantly the practice on the continent—to mark the sense of gratitude entertained by the donor for favours past, and perhaps the slightest possible glance at benefits prospective. Of these paintings we possess now scarcely

Few examples existing in England.

any remains; but their abundance in Germany, and Flanders, from whence much of our pictorial art was derived, and the constant reference made to, and descriptions given of them, in inventories and other documents, demonstrate the universality of their employment —and enable us to arrive at some shrewd conjecture as to their probable value as works of Art and their great importance as illustrations of early manners and customs. There seems every reason to conjecture that paintings

* This painting has been carefully figured by Mr. Wyatt, and illustrated by Mr. Albert Way in the Journal of the Archæological Institute.

of this description were almost entirely executed by English artists; and that their good and bad qualities were for the most part exactly coincident with those of the contemporary manuscript illuminations and paintings on glass produced by natives of this country. In this class we may perhaps also include the saintly portrait so constantly found on the lower pannels of rood screens—more particularly in the county of Norfolk: many of which appear to be Flemish, executed with considerable spirit, and much in the manner of the paintings of the same period of unquestionably Flemish origin both in the character of the heads and the angular drawing of the draperies and extremities.

mostly by English artists;

examples in Norfolk. Many by Flemish artists.

We come, then, to the third class—that to which probably the highest order of ability procurable was applied—the embellishment of the precious altar frontals or antependia. According to the usage of the Church of Rome, four or five of these moveable facings should be provided for each altar — so that a fitting exterior should be preserved harmonising with the nature of the sacred office to be performed. Of course, those of the high altar were the most elaborate; and arguing from continental examples yet extant, no decoration appears to have been too costly, and no material too rich, to lavish on these frontals. The precious "paliotto" at Venice, the golden casing of San Ambrogio at Milan, the silver and enamelled antependia of the altars of San Giovanni Batista at Florence, and San Giacomo at Pistoia, most fully demonstrate this assumption—and there is no reason for doubting that, in this respect at least, wealthy England endeavoured to place herself on a par with her continental cotemporaries.

Antependia, or altar frontals;

their extreme richness;

various examples.

The one specimen which we possess coming within the category of "precious frontals" is that very beautiful production now placed in the south processional path of Westminster Abbey, under the protection of plate-glass and vergers—having been redeemed from a very close alliance with some waxwork figures of unenviable notoriety. It is about eleven feet long and three feet high. "The groundwork," says Sir Charles Eastlake, "is oak: over the joinings and on the surface of some mouldings strips of parchment were glued. On this framework, covered

An altar frontal at Westminster Abbey,

description of it;

with a gesso [size and whiting] ground, various ornamental compartments and architectural enrichments are executed in relief. The larger compartments were adorned with paintings; consisting of remarkably well designed and carefully executed single figures and subjects, with a gold mosaic ground."—Now, it may be well to observe here that neither the practice of stamping ornaments and gilding, nor that of the employment of mosaic, were *natural* to this country. They are essentially Italian; and though perhaps they may occur in one or two instances, where the rest of the work appears to be English, still the rarity of such examples only tends to prove that they never formed an essential element in English Art, as they did in Italian. Another curious fact is, that such processes occur in England only at periods corresponding almost exactly with the recorded fact of the employment of Italian workmen in this country.

character of its workmanship, not English, but Italian; its probable date.

The date which Sir Charles Eastlake ascribes to this beautiful work of art is the close of the thirteenth, or commencement of the fourteenth century; the period during which flourished in Italy, Giotto, Giovanni Pisano, and Pietro Cavallini, the skilful mosaic worker. Who that has examined in detail Orcagna's beautiful shrine at Or' San Michele, at Florence, the altar frontal of which may be seen in the French and Italian Mediæval Court, or studied the ancient pictures preserved in the Academy there, can fail to be struck with the exact similarity which this production bears, in its minutest parts, to the early Florentine processes? Happily, documentary evidence is not wanting to corroborate this view of the matter. In the Close Rolls of the 44th of Henry III. (1260) is to be found a mandate from the king commanding the Sheriff of Surrey to cause that "immediately the pictures and *frontal* of the Altar of the Great Chapel at Guildford be made as we have instructed *William of Florence, our painter.*" This same monk, William, is referred to again as Master of the Works at Guildford, in the year 1268. Now, it is perfectly within the bounds of possibility that this very altar front may have been formed by this very artist; and it is at least probable that, if not by himself, it may have been executed by a pupil. Supposing it granted that this man may

Orcagna's altar frontal at Florence.

The Westminster one in similar style.

Documentary evidence.

William of Florence, painter to Henry III. Possibly his work.

have produced this one work—other Italian ecclesiastics (and we know that in the last three years of his popedom Gregory IX. appointed at least 300 Italians to English benefices) may have executed many more ; and their labours may perhaps account for the notable differences which we have been endeavouring to establish between the common decorative painting, and such very beautiful productions as the Norwich retable and the Westminster antependium.

Number of Italians promoted to English benefices.

It is a painful conclusion to be obliged to consider that the rude and unartistic, although perhaps very neatly finished, paintings were English—while, for the majority of more graceful embodiments of form and feeling, we were, in the middle ages, under the greatest obligation to foreigners.

The commoner paintings probably English; the finer works probably by foreigners.

EXTERIOR OF THE MEDIÆVAL COURT FACING THE NAVE.

Statues from Langen.

THE three first statuettes in front of the German Mediæval Court, on the left hand as we face the court, are St. Peter, St. Paul, and St. John, from the Church of Langen in Germany.

Nuremberg. Cologne.

Farther on is a statue of the Virgin, from the Academy at Nuremberg, by Veit Stoss, and the colossal statue of St. Peter, from Cologne Cathedral, both works of very high merit.

Winchester.

On the left are, first, a bust of Christ from Winchester Cathedral, and a head also of Our Saviour, by the celebrated sculptor Veit Stoss, from Nuremberg. Beyond these is a statue of the Virgin, from the Church of Langen; and the remaining figures are from Wells Cathedral: the first being supposed to represent an abbess of Romsey, the outermost seated figure, a king of England, and the second colossal seated figure, a bishop, from the series on the great west façade (13th century).

Nuremberg.

Langen.

Wells.

Tomb of Longespée, from Salisbury; his costume.

The tomb nearest the front of the English Mediæval Court, to the left (facing it), is that of William Longespée, Earl of Salisbury, from Salisbury Cathedral. He is clad in a complete suit of chain armour, with a flat topped head-piece, leaving his eyes and nose only exposed. His surcoat reaches to his knees, a band thrown over his right shoulder sustains his long straight sword, and a girdle, with a pendant end, confines his surcoat over the loins; he wears short spurs, like nails; his head rests on a cushion, and his shield is charged with leopards or lioncelles, rampant. The edge of the slab is ornamented with early English trefoil foliage. The material is stone.

Colour.

Stothard, in his "Monumental Effigies," gives the following colours: chain armour of a golden colour, surcoat blue, shield blue, embossed with gold leopards, belt and cushion crimson, scabbard and spur-straps black.

This nobleman was son of Henry II. and Fair Rosamund; he was one of the witnesses to the Magna Charta, and was at the siege of Damietta, in 1224; he is believed to have been the first person buried in the new cathedral after its translation from Old Sarum. Incidents in his life.

Next to Longespée is the recumbent effigy of Henry III., from Westminster Abbey; both the statue and the slab on which it rests are of brass, and they were once richly gilt. The king is arrayed in a dalmatic or supertunic, the coverings of the feet are diapered, or gilt, in a running pattern; the lion at the feet is gone, as well as the canopy which surrounded the head; the brass table is ornamented with lozenge shapes, each enclosing a lion *passant gardant;* round three of its sides was the following inscription: "Ici gist Henri trois Rey de Engletere Seygnevr de Hirlande e duc de Aqvitaine le fiz le rey Johan jadis rey de Engletere aki deu face merci." "Here lies Henry III., King of England, Lord of Ireland, Duke of Aquitaine, son of King John, formerly king of England, to whom may God be gracious. Amen." Walpole supposes this to have been the first brass statue cast in England, and on his authority, also, Pietro Cavallini is usually mentioned as the artist of the tomb and effigy; but it would appear, on examination of the records of Henry III.'s reign (Hudson Turner, Domest. Archte. p. 88) that among the numerous artificers mentioned, only two are certainly foreigners, John of St. Omer, and Master William the Florentine, Cavallini's name not occurring at all. The caster of the brass figure for Henry's infant daughter Catharine, was William of Gloucester, and it seems certain that the statue of Henry himself was not executed till after the death of his daughter-in-law, Eleanor, Queen of Edward I., who died in 1290; for in the account of her executors, published by the Roxburghe Club, we find one William Torel engaged on the effigies of a king and queen. That this king was Henry, seems to be satisfactorily proved by the Records of the Exchequer, in which payment is ordered for building a house "in which the statues of Queen Eleanor and King Henry are being made." (A.D. 1289.)

Effigy of Henry III., from Westminster. Costume.

Inscription.

Pietro Cavallini.

John of St. Omer, and William the Florentine.

William of Gloucester.

Henry's statue, when executed.

William Torel.

However certain the proof may be of the statue having

Italian handicraft incontrovertibly evident.

been cast by William Torel, the similarity of whose name to Torelli we have already remarked, still, the peculiar style of the tomb itself would seem incontrovertibly to exhibit the handiwork of Italian artists.

Statue from Wells.

Beyond this is a statue from the west front of Wells Cathedral, an excellent example of Early English sculpture.

Bishop Poore from Salisbury.

The first monument on the left hand, facing the nave, is that of Bishop Poer, or Poore, from Salisbury Cathedral.

Effigy described.

The effigy is in three-quarter relief, and reposes beneath a cinquefoil arch. The bishop is represented in full canonicals, but of a very plain character, and bearded. He is in the usual conventional attitude of benediction, and holds a staff, his head rests on a cushion, and his feet on a dragon ; round the edge of the slab is foliaged ornament in the early English style. The material is Purbeck marble.

Old Sarum.

It would appear that the original church of Old Sarum was within the precincts of the castle, and that a mortal feud existed between the priests and the garrison. Holinshed says that "the soldiers of the castle and the chanons of Old Sarum fell at oddes, inso-much that after open brawles, they felle at last to sad blows," and that "at last the castellanes, espieing their time, gate between the cleargie and the toun, and so coiled them as they turned homewards, that they feared any more to gang about their bounds for the year." For this reason Bishop Poore sent special messengers to Rome, and Pope Honorius, in consideration of the risk to the holy men, the scarcity of water, and the strength of the high winds, sanctioned their removal to the present cathedral of New Saresbyri, as Leland calls it, which was founded in 1220.

New Salisbury.

Mr. Britton's opinion on the effigy.

Richard Poore was translated to the see of Durham in 1225, and died in the year 1237. Mr. Britton says, in his "History of Wiltshire," that the fact of this being Poore's monument is doubtful, since "it is well ascertained that the remains of this prelate were deposited in the cathedral at Durham."

Philippa from Westminster Abbey.

The effigy beyond this monument is that of Philippa, wife of Edward III., from Westminster Abbey.

The recumbent effigy of the Queen is in alabaster, as was also the beautiful canopy which once surrounded it. She is habited in a stiff boddice, buttoned down the front, an under tunic and a mantle fastened over her bosom. Her sleeves are buttoned to the wrist, and reach over part of the hands. Her neck and face are bare, and her ears exposed; her head-dress is characteristic of the fashion in her time, and projects exceedingly on each side, being braided, or reticulated, both at the top and sides. A small girdle or cord is fastened over her hips, and her feet rest on a lion and a dog. The folds of her drapery are remarkably fine. The statue was originally richly painted and gilt.

Costume.

This queen was daughter of William of Bavaria, Earl of Hainault, and was noted for her fidelity and heroism; she died in the year 1369.

Date of her death.

Beyond this are two other statues from the façade of Wells Cathedral, from the same series as the former ones.*

Statues from Wells.

The tombs in the centre are those of Bishops Kilkenny and Northwold, both from Ely Cathedral. That of Bishop Kilkenny, on the right as we face the nave, is a fine example of Early English sculpture in three-quarter relief. The bishop is represented in the usual act of benediction, and with his pastoral staff; he is clothed in full pontificals. His head, although not in full relief, is shown resting on a cushion, and is surmounted by a trefoiled arch, with a crocketed gable, and a censer-bearing angel on each side of it. Along the edges of the slab are placed fully-detached columns, supporting pinnacles, the shafts of the columns being joined at intervals to the slab by boldly-worked pieces of Early English foliage.

Monuments of Northwold and Kilkenny, from Ely, described.

The monument on the left is a very interesting example of an effigied tomb in the last half of the thirteenth century. The bishop rests beneath a cinquefoil canopy, in full pontificals, his right hand raised in benediction, and in his left an open book and a crozier,† the staff

* A more detailed account of this remarkable series of statues, will be found in the description of the interior of the Court.

† A crozier properly means only a staff with a cross to it (an archbishop's).

of which pierces a lion and a dragon placed beneath his feet, typical of his victory over the devil. The base of the slab is ornamented with sculpture, representing the martyrdom of King Edmund by the Danes, A.D. 870, and doubtless alludes to the fact of Northwold having been formerly abbot of St. Edmundsbury, where the king was shot to death by arrows. By the angle on the side of the Danes, the devil is shown crouching and inciting them to their cruelty, whilst, on the side of the martyr, are attendant angels, waiting to receive his soul. On each side of the slab are three figures in niches. On one side three women, the uppermost of which with crown and pastoral-staff, is probably intended for St. Etheldreda, the first abbess of Ely. On the other, three men, the two uppermost with pastoral staffs. At top, on each side of his head, are angels with censers, and above, the soul of the bishop, symbolised by the figure of a new-born child, is being conveyed to heaven by angels.

Martyrdom of King Edmund.

Head of the "Vierge du Trumeau."

Northwold was consecrated Bishop of Ely in the year 1229 (14th Henry III.), and died in 1254. During

Northwold's death.

his bishopric the present choir of Ely Cathedral was completed (1250).

The busts and statues on the right hand in front of the French Mediæval Court, as we face the nave, are from the Cathedral of Chartres, in the north of France. (13th century.)

The outermost statue is from the façade of Wells Cathedral.

The busts on the opposite side are those of Henry II. of France (1547—1559), and of Bayard; Diana of Poitiers, and Louis XII., and one of Henry III. of France. A notice of these busts will be given in the handbook to the Renaissance Courts.

Statue from Notre Dame, Paris.

The statue beyond those busts is that of the Virgin, known as the Vierge du Trumeau, from the Cathedral of Notre Dame, Paris, an excellent example of French mediæval sculpture.

ENGLISH MEDIÆVAL COURT.

Façade of the Court from Tintern Abbey,

The central entrance of the Mediæval Court towards the nave, is formed by the doorway of the west front of Tintern Abbey, Monmouthshire, a beautiful example of the Decorated style of Pointed architecture, which flourished from the close of the thirteenth to the close of the fourteenth century.

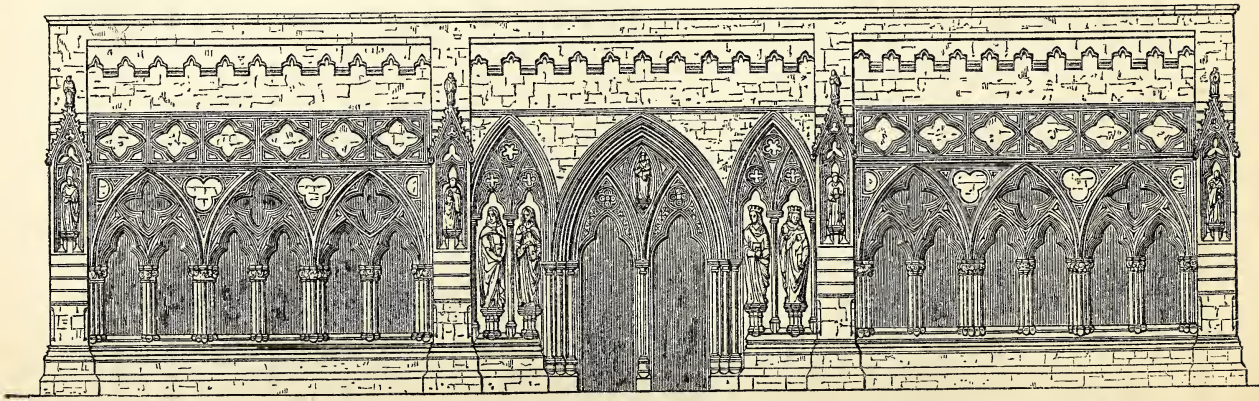
and Guisborough Abbey.

The rest of the façade is from Guisborough Abbey, Yorkshire; also in the Decorated style.

Statues from Wells described.

On each side of the Tintern entrance are two statues; those on the left, are from the west front of Wells Cathedral (1213-1239). The proportions are long, the drapery is simple and well arranged, and the faces are characterised by much sweetness of expression; the heads are crowned with trefoiled coronals; those on the right, (one of which has a hood, and a mantle fastened over the bosom with a fibula or brooch,) were lately discovered by Mr. G. G. Scott, at Westminster Abbey. They are all fine examples of the Early English period, when sculpture was beginning to be freed from conventional trammels, and the imitation of nature was progressing from the elongated and peculiar style of the old Byzantine school.

Tintern Abbey was originally founded by Walter de



FRONT ELEVATION TOWARDS NAVE.

Clare, for the order of Cistercian monks, in the year 1131; but the abbey church from which this doorway is taken, was not founded till a later period by Roger Bigod, Earl of Norfolk, the first mass being performed in the choir A.D. 1268. Other portions of this beautiful building are of still later date. Notice of Guisborough Abbey.

Guisborough Abbey was founded by Robert de Brus, Lord of Skelton, A.D. 1129, and richly endowed for the monks of the Augustinian order; but the present building is evidently of much later date. In the year 1375, Edward III. granted a licence to the prior and canons, to fortify and embattle their convent; and the style of the present building indicates the early part of that century or the close of the preceding one. Notice of Tintern Abbey.

Passing under the Tintern arch, we enter the cloister, The cloister.

Westminster figures. Wells figures.

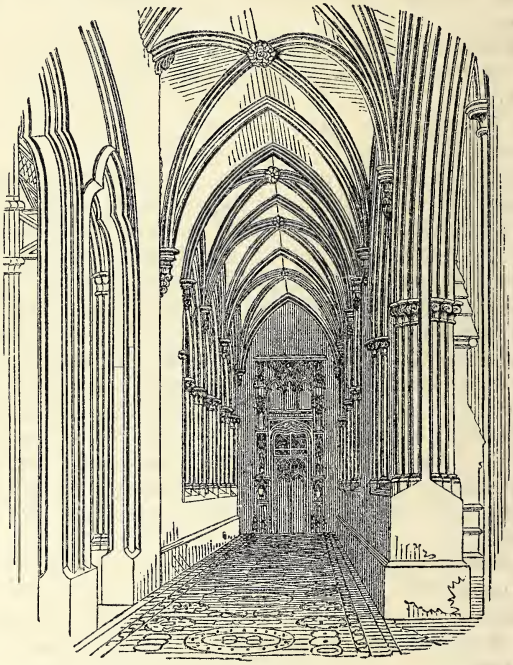
Entrance of the Façade of the English Mediæval Court, towards the Nave.

the interior arches of which are also from Guisborough Abbey.

The cloister was a covered ambulatory, always attached to the monastery, and arranged round the sides of a Description of a cloister.

quadrangular area called "the cloister garth." Large monasteries were frequently provided with two or more of these courts, besides the "claustrum regalare": the sides of the cloister were always open, and were termed "the panes," and the covered way an "alley" or "ambulatory." Its painting, and its pavement with encaustic tile, in the Crystal Palace reproduction, is on good authority, since Piers Ploughman describes his "cloystre" as being not only "peynt and pourtreyd well clene" but "and y-paved with poynttyl (point-tile), ich poynt after other."

Its paintings and encaustic tiles.



View in Cloister, looking towards Prince Arthur's Door.

Some cloisters used as cemeteries

The cloisters attached to monasteries and cathedrals served as the burial-ground for the ecclesiastics; occasion-

ally earth was brought for them from the Holy Land, or from other spots of peculiar sanctity, and in such cases to be buried within the cloister precincts became an envied privilege, obtained occasionally only by distinguished personages.

An ideal view of the present cloister.

It is some such cloister, that we may suppose the Mediæval Court to have been, with the monuments of the "mighty dead" deposited within its pale. The great Rochester doorway, through which is seen the font, may be the entrance to the abbey, or cathedral, and the other doorways, those leading to the chapter-house, refectory, or dormitories, of a monastic establishment.

Prince Arthur's Chapel, Worcester

Within the cloister, on the left, is the entrance doorway of Prince Arthur's chantry chapel, from Worcester Cathedral. A very beautiful and elaborate monument in the Perpendicular style, executed in the year 1504, containing the tomb of the young prince.

its doorway described.

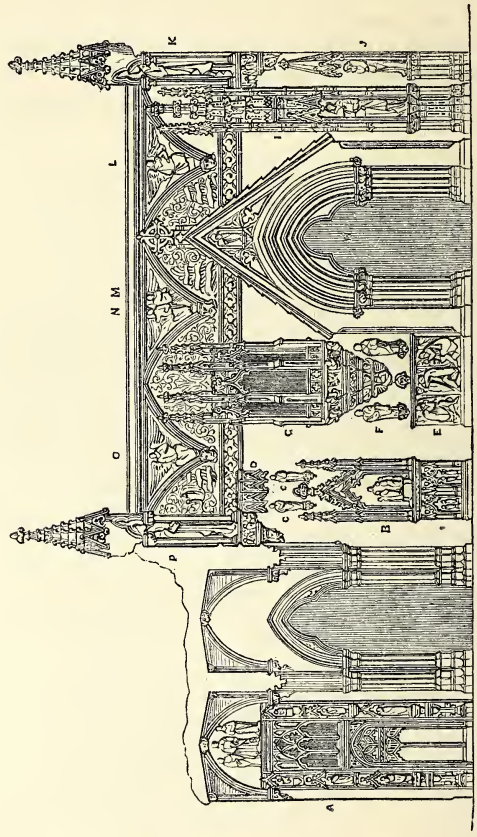
In the base of the doorway we observe the intersecting and surface-lost mouldings of the late Gothic period. The two crowned kings on each side, one with a sceptre and globe, and the other with a sword and a church, are exceedingly well executed, the drapery and heads being particularly worthy of remark. The moulding round the arch and sides is ornamented with the wreathed band peculiar to the style, and on the transverse band is seen the Tudor rose, or a rose within a rose—typical of the union of the Houses of York and Lancaster—the Prince of Wales's feathers, the fleur de lys, &c. The uppermost arch is of the kind called Tudor or Burgundian, with an ogee arch beneath it ; the pierced tracery above is continued in the original along the entire façade of the chapel.

Notice of the Prince's life.

Arthur Tudor, Prince of Wales, was the eldest son of Henry VII. At the age of fifteen he was married to Catherine, daughter of the celebrated Ferdinand of Spain, and died five months afterwards at Ludlow Castle, in the year 1502. In Leland's "Collectanea" (vol. v. p. 373) is a very interesting and quaint relation of how the "sorrowfull heavy tidings" of the misfortune were received by the king and queen, who were then at Greenwich palace.

Altar-screen from Winchester, .

On entering the court from this side of the cloister, the first monument is composed, in its upper portion, by a compartment from the altar-screen of Winchester Cathedral, in the Perpendicular style ; on the plinth to the right is the date 1510, and the initials "J. R."



A Monument of Prince Arthur; B Winchester screen; C C Figures from the Tomb of Avmer de Valence, Westminster; D Beverley Canopy; E Lincoln knights; F Figures from Henry VII's Chapel, Westminster; G John O'Gaunt's Canopy; H Doorway to German Court; I Monument of Bishop Alcock; J York Niche and Virgin; K Wells Statue, King Ethelbert; L The Second David crowned; M The first of the Lincoln Angels, that of Abraham; N The last of the Lincoln Angels; O The Angel of the Sun and Moon; P Wells Statue, Birinus the Missionary.

ELEVATION OF THE ENGLISH MEDIÆVAL COURT (INTERIOR) TOWARDS THE SYDENHAM TRANSEPT.

described.

The Winchester screen, now sadly mutilated, was executed during the bishopric of Fox, to whom the

cathedral owes so much of its beauty. It was elaborately carved, and richly ornamented with statues and colour. The central figure of Christ is now entirely broken; marks indicating the form of the head still remain, however, and agree remarkably with the proportions of a beautiful head of the Saviour, found by Mr. Wyatt at Winchester, which we have already noticed on the exterior of the Court.

A group within the arch.

On the cill, over the two panels beneath, is an inscription unfortunately too much defaced to be decyphered. Within the arch is a wood carving of the marriage of the Virgin; an excellent group of the late Gothic period, the costumes are interesting, and the drapery well managed. Joseph's feet are furnished with a pair of curious wooden pattens.

The Burghersh monument from Lincoln; its date,

The panels beneath are from the Burghersh monument in Lincoln Cathedral. The spandrils are filled in with armorial bearings, and in each compartment is a mourner, well designed and executed. The monuments of the bishop, who died in 1340, and of his brother, Lord Burghersh, raised in the year 1356, are both of them remarkable as conveying their family name and alliances, the sovereign they served, and the nobles with whom they were connected, by means of armorial bearings; thus showing how rapid was the spread of that practice from its introduction in the thirteenth century.

and peculiarity.

Canopy from Beverley, Yorkshire.

The double canopy over the Winchester screen is from the Church of St. Mary, at Beverley, in Yorkshire; the principal portions of which belong to the Transition Decorated period—circa, 1400. The two statues beneath are from the tomb of Aymer de Valence, at Westminster, supported on corbels from Bath Abbey church. The well-known and splendid monument at Westminster, from which the statues are taken, was raised to the memory of Aymer de Valence, third son of the Earl of Pembroke; he was murdered in France, A. D. 1323. Between the Winchester compartment and the oriel is placed an elegant niche from Beverley Minster, in the Decorated style.

Statues from Westminster.

Tomb of Aymer de Valence.

John O'Gaunt's window from Lincoln;

The beautiful oriel window farther on, is that known as John O'Gaunt's at Lincoln, which formerly belonged to a large mansion in the lower town, and is now preserved, through the generosity of the late Lord Brownlow, in the castle-yard at Lincoln.

Pugin, in his "Specimens," ascribes it to about the year 1390, whilst a writer in the "Archæological Journal" states that it was probably built by Joan Beaufort, daughter of John O'Gaunt, who died at Lincoln, A. D. 1440. The style indicates the former date as most probably the correct one.

notice of his life.

John O'Gaunt, so called from Ghent, the place of his birth, was the fourth son of Edward III., and was born in 1345. Of an active, hearty nature, he was the true model of an Englishman ; we have no space to recount his various adventures and romantic marriage with Constance, daughter of Pedro the Cruel, King of Spain. About the year 1390 he held court at Lincoln, of which province he was made Earl on the death of Henry de Lacy, and, being then a widower, espoused dame Catherine Swinford at Lincoln, A. D. 1396, in a romantic and honourable manner quite in keeping with his past life. John O'Gaunt, "time-honoured Lancaster," was father of Henry Bolingbroke, afterwards Henry IV., and died in the year 1399 ; his name is familiar to us all through Shakspeare's noble drama of "Richard II."

Meaning of an "oriel:"

The oriel window was not known until the early part of the fourteenth century. "The oriel" is mentioned in many early writers, but would seem always to indicate a recess or closet of some sort, and is indifferently applied to a penthouse, a porch, a detached gate-house, a loft, and a gallery for minstrels ; its application to a window is of more modern date (vid. Archæol. vol. xxiii.), and Skelton's "Oxonia Antiqua" (vol. ii. p. 144). It was the only window from which a view of the outside of the building could be obtained, the others being raised too far off the ground.

and of a bay-window.

The general term of "Bay, or Bow-window" is incorrectly applied to all projecting windows. A bay window properly signifies one which commences at the ground and occupies the entire "bay," or compartment of a building ; an interesting description of the use of a "baye" window occurs in Walpole's Anecdotes of Painting (edit. Wornum), p. 134.

Statues from Henry VII.'s Chapel, Westminster.

Beneath each side of the window is a statue from Henry VII.'s Chapel, Westminster. St. Paul, and St. Bartholomew with a knife, typical of his martyrdom. The

statuary work of this chapel was executed in the early part of the sixteenth century, and is highly praised by Flaxman in his "Academy Lectures" (1821).

Throughout the whole of these sculptures, a German manner is peculiarly discernible, more especially shown German influence.

St. Simon, from a drawing by Hautmann, of Munich.

in the draperies. For the sake of comparison, we have engraved a beautiful figure, which illustrates the best period of German Gothic sculpture; the circumstances

connected with the influence of which on cotemporary art, is of great importance not only in England, but throughout the rest of the continent, in the history of the late Pointed style in its movement towards an altogether new school of art.

Easter sepulchre from Lincoln ;

The figures beneath are from the Easter sepulchre, in Lincoln Cathedral. The three sleeping soldiers are clothed in chain mail, over which are long surcoats, the folds of which are exceedingly well managed. The expression of complete languor in all the figures is rendered with great effect, and the ornamental foliage spreading over their shoulders is particularly good. The costume indicates the latter half of the thirteenth century as the period of their execution.

probable date.

Description of an Easter sepulchre.

The Easter sepulchre was a recess more or less ornamented, used in the Roman catholic church for the commemoration of Christ's entombment and resurrection ; some few rich examples still exist in England, as at Hawton, Nottinghamshire, Navenby and Heckington, Lincolnshire, Patrington, Yorkshire, &c. ; these are in stone, with the sleeping guards beneath, and over them a recess, typical of the sepulchre, in which is seen the person of the Saviour rising from the grave, with attendant angels, the whole being surmounted by elaborate tracery, &c.

In the records of St. Mary's Redcliffe, Bristol, are the following curious entries in relation to this practice.

Curious record.

" Item—That Maister Canynge hath delivered, the 4th day of July, in the year of our Lord 1470, to Maister Nicholas Petters, Vicar of St. Mary Redcliffe, Moses Conterin, Philip Bartholemew, Procurators of St. M. R. aforesaid, a new sepulchre well gilt with gold and a civer thereto.

" Item—An image of God Almighty rising out of the same sepulchre, with all the ordonance that 'longeth thereto—that is to say—a lathe made of timber and the ironwork thereto.

" Item—Thereto 'longeth heaven, made of timber and stained clothes.

" Item—Hell made of timber and ironwork thereto, with Divils to the number of 13.

" Item—4 knights armed, keeping the sepulchre with

their weapons in their hands—that is to say—2 axes and 2 spears with 2 pavés. (Pavés or pavois, was a species of large buckler.)

"Item—4 payr of wings for 4 angels, made of timber and well painted," &c.

In Saunderson's "Rites of Durham" is to be found a curious account of the ceremonies performed at Easter in connection with this sepulchre. At Rouen and other places the priests officiated in a dramatic representation of the resurrection. In later times, however, that practice was discontinued as indecorous. Dramatic representations at Rouen.

The doorway beyond is composed from the triforium of Lincoln Cathedral. The choir was lengthened and restored about the year 1280, at which period the triforium (or gallery over the principal arcade) was probably executed. Doorway; composed from Lincoln detail.

The open work in the gable is from the west doorway of Milton Church, Kent. Pierced gables are not usual in the English Decorated style, but are more common on the continent, especially in France. Milton Church; Kent.

The figure in the centre opening is that of a priest, with hands joined in the performance of his sacred office —a very meritorious work from Wells Cathedral. A figure from Wells.

The cross at the top is from Hingham Church, Norfolk; which was entirely rebuilt between the years 1316 and 1359, by Remegius de Hethersete and John le Marshall. Hingham Church, Norfolk.

The application of the cross as an ornament is of very early date, the earliest were inscribed within a circle, and had a symbolic meaning. Mr. Brandon, in his valuable "Analysis," has divided crosses into four kinds—plain crosses, wheel crosses, floriated crosses, and tracery crosses. As the Gothic style progressed, their application became more profuse, and at a church near Norwich, each angle of the quadrangular tower is surmounted by them. Uses of the cross.

The plain cross, was termed the cross of "shame," in allusion to the wooden one on which Christ suffered. The floriated or budding cross, "the cross of glory;" and in some old sculptures, as on the doors of Hildesheim Cathedral (1015) (Byzantine Court), the cross on which the body of the Saviour is nailed, is already budding, in token of his triumphal death. From The cross of shame; the cross of glory.

early use of the cross.

the very earliest period, as evinced by the Irish crosses, this form was used as a sepulchral memorial, and has continued down to our own times. The little wooden or stone cross of a continental church-yard, with a pretty wreath of flowers pendant on the arms, is still the most usual method of marking the resting-place of the dead.

Bishop Alcock's chapel, Ely;

The niche and canopy on the right of the door are from Bishop Alcock's chapel, Ely Cathedral. In this beautiful example of the late Pointed period, we remark the usual intersecting and surface-lost mouldings; the

description of its details.

sunflower ornament, and the vine above it, showing the style of ornamental foliage in the sixteenth century, which though still founded on nature, is marked by an angularity of form purely conventional.

The canopy and cresting are elaborate examples of the Perpendicular style, and in the cresting at the top are

Rebus on names, when usual.

shields with the bishop's initials, "L. A." and a rebus on his name, formed by a cock perched upon an awl, a practice which was much in vogue at the decline of the Pointed style. Bishop Alcock, who died at Wisbeach in the year 1500, was celebrated for his knowledge of

Bishop Alcock as an architect.

architecture; and the sumptuous chapel to his memory, the episcopal palace at Downham, and St. Mary's Church, Oxford, were altogether, or in part, designed by him.

A notice of chantry chapels, their origin and development.

So many examples in the Court are from chantry chapels, that it will be as well to say a few words about them. In the twelfth and following century, the practice which prevailed of bequeathing donations to the church for the purpose of intercession to the Deity for the repose of men's souls after death, led to the formation of many private altars. These altars were combined with the tomb of the deceased, and formed what is called an altar-tomb. As the love of display and the private character of the service increased, the former was exhibited in greater richness of design and execution, and the latter was aided by a screen of open tracery, which separated the altar-tomb from the rest of the church. They were subsequently endowed as chantries or places in which ecclesiastics were paid by a fixed salary from the deceased to pray at stated hours of the day for his soul's happiness. In the fifteenth century many of these

small chantry chapels were built between the piers of cathedrals, churches, &c. Such are those of Wykeham and Waynflete at Winchester, Alcock and West at Ely, and Audley at Salisbury. Henry VII.'s Chapel is a chantry chapel on a royal scale. At times they were built on the wayside—a chantry chapel of that kind still exists on Wakefield Bridge, Yorkshire, built by Edward IV. for the souls of his relatives slain at the battle of Wakefield. Similar chapels were sometimes dedicated to the service of particular saints, and were then called "shrines."

Wayside chapels.

Shrines.

In the angle is a niche and beautifully worked canopy from York Minster, in the Decorated style. The figure of the Virgin and Child, is remarkably well designed and executed. The attitude is that of conventional grace, common in all Europe from the thirteenth to the sixteenth century. The Virgin is represented standing on a lion and a dragon, in allusion to that passage in the Psalms, where it is said, "Thou shalt tread on the lion and the dragon." (Ps. xci. 13.)

A canopy from York Minster, statue of Virgin and Child.

Symbolic sculpture, in allusion to a text.

We propose confining our attention at present to the monuments beneath the upper range of arches—the examples above being sufficiently important to form the subject of a separate inspection.

The first subject on the return wall is a composition of two side statues from Armagh Cathedral, Ireland; they represent prelates, one holds a staff with a foliated crook, and the other a cross-capped staff or crozier. They are characterised by much simplicity of treatment, and the drapery is particularly worthy of attention, they appear to belong to the early half of the sixteenth century.

Statues from Armagh Cathedral.

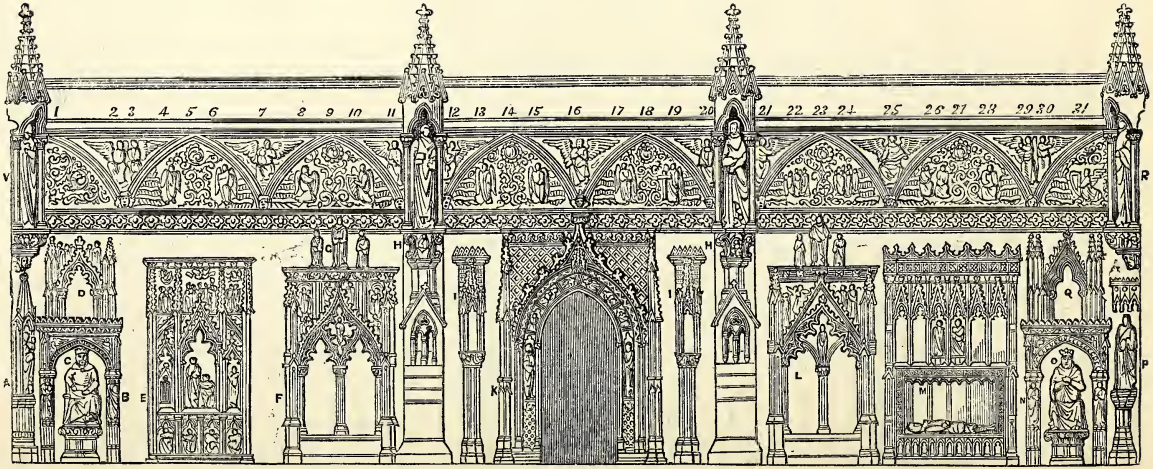
Probable date of execution.

In the centre is a king, seated, from the west front of Lincoln Cathedral, it is one of a series of statues of kings put up by the treasurer Welbourne about the year 1377.

A king from Lincoln.

The spandrels are from the high altar screen of Winchester Cathedral—circa 1510—and the cornice and cresting above are from the wood-work of the stalls. In the spandrel to the right, is seen an angel bearing a lily the emblem of purity, in one hand, and with the other, presenting a scroll to the Virgin, who is shown in the opposite spandrel before a lectern or reading-desk; from

Spandrels from Winchester.



A. Canopy of Virgin from York; B N. Armagh figures supporting Winchester Altar-screen arches; C O. Lincoln sitting kings; D Q. Niches from Southwell Minster; E. Hawton Sepulchre; F L. Arcades from Ely Chapter House; G. Archbishop, forming one of the finials to Archbishop Greenfield's monument in York Minster; H. H. Corbels from Wells Cathedral; I I. Niches from Beverley; K. Rochester Chapter House door; M. Tomb of Humphrey de Bohun from Hereford Cathedral; P. Mary Magdalen in Westminster niche.

ELEVATION OF SIDE OF COURT OPPOSITE ENTRANCE FROM NAVE.

the right corner of the spandrel, the hand of the Divinity issues from a cloud, and sends out effulgent rays on Mary's head, which is encircled with a plain nimbus ; at her ear is represented the Holy Ghost in the form of a dove. The Annunciation.

Above this, is a beautiful compartment in the Decorated style, from the sedilia of Southwell Minster, Lincolnshire, of the close of the thirteenth century. Between the pinnacles and the centre finial, are represented the Virgin and Child on the left side, and on the right, the flight into Egypt. Southwell Minster possesses very beautiful examples of the Decorated style of Gothic architecture, the chapter-house being especially good, and noted for the exquisite imitation of natural leaves and flowers in its sculptured foliage. Sedilia of Southwell Minster ; sculptured subjects ; excellent foliage ; ornament ;

The date of these portions is probably about 1293, in which year a letter from John le Romaine, Archbishop of York, is extant, imposing fines, "ad fabricam novi capituli." date.

Next to this is the Easter sepulchre from Hawton Church, Nottinghamshire. A peculiarly rich and beautiful example of the late Decorated style of the fourteenth century. Easter sepulchre from Hawton ;

In the four compartments of the base, are represented four knights or soldiers sleeping on guard ; they are clothed in coats of chain mail, with surcoats or "bliaus" * over them ; they bear a general resemblance to the Lincoln knights, but the "bascinet" of plate on the heads of the two-left hand figures, indicates a somewhat later date—about the reign of Edward II., 1307.—The charges on their shields are very curious, and are interesting examples of the language of heraldry. They consist of two asses' heads braying, in allusion to the obstinate stupidity of the Jews—an angry soldier's head, in allusion to the Romans—the Dragon, typical of the spirit of wickedness—and the head, apparently of Judas Iscariot, the traitor. the sculpture described ; heraldic writing ;

Over them, in a groined recess, with the back elaborately ornamented with roses, &c., is seen Christ bearing his cross, ascending from the tomb, and the three Marys

* The origin no doubt of the modern "blouse."

kneeling in adoration at his feet, whilst attendant angels are sculptured at each extreme angle; on the left is seen a small piscina or water-drain, clearly proving that this sepulchre served the purpose of an altar.

the sepulchre an altar.

The upper compartment of the monument continues the history still farther, and the twelve apostles are shown in attitudes of surprise and wonder, as Christ ascends from the midst of them into heaven. "And it came to pass, while he blessed them, he was parted from them, and carried up into heaven." (Luke xxiv. 51.) The treatment of this subject, in which the feet only of the ascending Saviour are shown, may appear exceedingly curious, but we have been kindly informed by a competent authority on the subject, Mr. Leigh Sotheby, that it was by no means uncommon in the manuscripts of the middle ages, and in the block books of the early printers. He has especially drawn our attention to an instance in the "Biblia Pauperum."

Peculiarities of mediæval treatment in representing Christ's ascension.

The composition above, is a beautiful example of the Decorated period, from Ely chapter-house. The projection of the upper part of the arch, is a feature more common abroad than in England. We observe here how completely the minor portions of Gothic architecture in tabernacle work reproduced the forms of the principal masses, as shown in the application of gurgoyles or waterspouts to the side buttresses. The centre figure, with a nimbus, and a wheel upon it, is probably meant for St. Catherine of Alexandria. * We would particularly draw attention to the beautiful design and execution of the thorough cut work of the brackets, which support excellent examples of Gothic statuary art, from the collection of the late Mr. Cottingham, the architect.

A compartment from Ely Chapter-house.

Figure of St. Catharine.

Statue from Mr. Cottingham's collection;

In the spandrels are small figures, representing, on the left, a monk, who sees another monk in heaven

sculpture of spandrels.

* Mrs. Jameson, in her valuable work on "Sacred and Legendary Art," cites four female saints whose names were equally venerated in all lands—Sts. Catharine, Barbara, Ursula, and Margaret. Of these St. Catharine "is the inspirer of wisdom and good counsel in the time of need, the Minerva of the heathens, softened and refined by the attributes of the Christian martyr;" the special veneration paid to her was first brought into Europe by the Crusaders from the East, and in the twelfth century was all but universal.

attended by two angels ; and on the right an angel with a palm branch, who visits and appears to address three monks, two of whom are seated ; the subject of these illustrations we are at present unacquainted with.

Corbel from Wells.

The corbel over the buttress is from Wells Cathedral. It is formed of foliage, in the centre of which is a man seated, holding a sort of foliated sceptre, whilst a griffin, or animal with a bird's beak and wings, is whispering at his ear.

A niche from Beverley Minster;

On the left of the central door is a very beautiful decorated niche from Beverley Minster, the ornamental sculpture of which deserves particular attention. The diapering of the side buttresses is a characteristic of the Decorated period. The term "diaper" has been derived by some writers from d'Ypres, on account of its resemblance to a species of ornamented cloth made in that Flemish town ; but Du Cange derives it from the Italian word "Diaspro," jasper, and this would appear to be the most likely origin of the word, since it is known in France as "diapré."

origin of the term diaper.

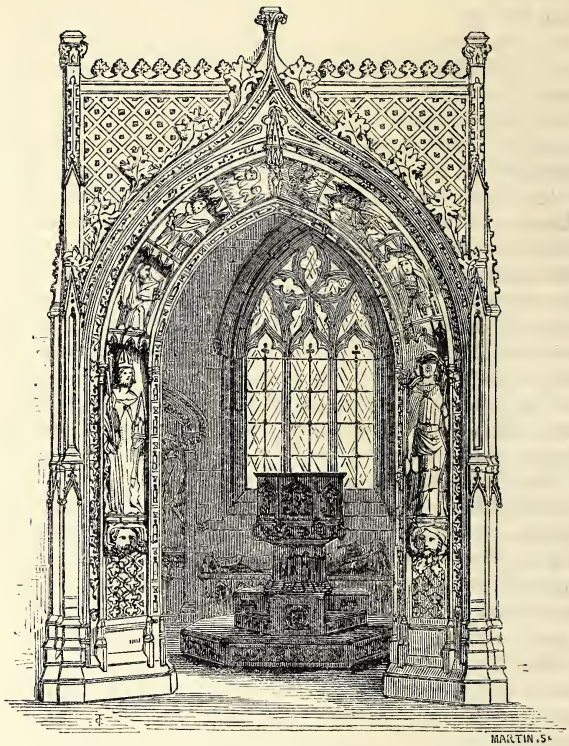
The Rochester door,

The centre door is a fine example of the late Decorated style from the chapter-house of Rochester Cathedral, and is said to have been erected by John de Shepey, Bishop of Rochester, about the year 1352.

described ;

The two lowest figures on each side represent the Church, symbolised by a prelate in full pontificals, supporting a church with one arm, and armed with the pastoral staff, the crook of the true shepherd. The Synagogue is typified by a female, blinded by a bandage over her eyes, with a fallen crown, a broken staff, and the tables of the old law reversed. The four figures above them, seated before lecterns, and holding scrolls, may possibly represent the evangelists ; but they are without the usual symbols, and are generally supposed to be Gundulph, Ernulph, Laurence de St. Martin, and Hamo de Hethe—the two first being celebrated, the one as the founder and first bishop of the cathedral, and the other as the compiler of the "Registrum Roffense." The other two were bishops in the thirteenth and fourteenth centuries, Hethe being the immediate predecessor of John de Shepey, by whom the doorway was built. Above them, on each side, are angels, or youths with wings,

half hidden in flames, who appear to cry out to a soul, represented by a small human figure in glory, beneath a centre canopy. It has been suggested that these may signify human beings in purgatory, and the central figure



A View through the Rochester Door into Gallery.

curious detail.

be intended for Christ risen from the dead. The numerous grotesque and fanciful heads of the inner hollow moulding, the demons' heads contained in quatrefoils beneath the Church and the Synagogue, and the foliage running in and out of circles on the external angle are exceedingly curious.

Polychromy of the door.

The polychromy of this monument

has been restored after a very careful study of numerous monuments of the same period throughout the country, and more especially in Norfolk. (*See* Blackburne and Carter's works upon the subject.) As a testimony that its richness is by no means overdone; a cast taken from the best preserved monument of the kind which it has been possible to meet with, has been fixed upon the wall immediately at the back of the doorway. This cast, taken from the tomb of Bishop Beckington, at Wells Cathedral, has been coloured and gilt on the spot in precise fac-simile of the original, in which every colour remains perfectly clearly expressed.

Niche from Beverley Minster,

The very beautiful niche beyond is from Beverley Minster; it is in the Decorated style, and in general design resembles its pendant on the other side of the door. The sculpture of the two supporting capitals or corbels represents, on the left, two monks praying before a small statue of the Virgin and Child on an altar; the Devil in the centre sits cross-legged and apparently bound. On the right are seen two ecclesiastics trampling a figure into the mouth of hell, represented in the usual conventional manner, by the open, dentated jaws of an enormous dragon or monster.

curious sculptures.

A niche from Ely cathedral described.

Beyond this is a large and beautiful niche in the Decorated style, from the Cathedral of Ely. The arch projects at the head, and is picturesquely foliated. Above it is a finely draped figure of an archbishop, with one hand raised in the act of benediction, and the other holding a cross. The finial is remarkable as being formed by a graceful female figure, with gloves on her hands.

The figures on the left compartment represent an ecclesiastic kneeling at prayer, with attendant acolyths, and on the left, priests accompanying and preceding a reliquary or shrine; some of them bear tapers in their hands. The diapered background is characteristic of the Decorated style (14th century), at which period the niche had obtained great prominence in architectural designs, being considerably recessed, often hexagonal, regularly vaulted with ribs and bosses under the head of the canopy, which projected exceedingly, and formed, with the niche, a small building of itself, on which was displayed all the power of the sculptor.

The word "niche" of modern origin.

The word "niche" is of comparatively modern origin, the recess thus called was known during the middle ages as a Tabernacle, Meason (Maison), Habitacle, and Hovel, or Housing.

Monument of Humphrey de Bohun from Hereford;

The fine monument beyond this is from Hereford Cathedral, and is usually ascribed to Humphrey de Bohun, Earl of Hereford. It is a fine example of an altar tomb in the early Perpendicular style.

costume.

On the lowest portion the knight is represented in complete plate armour, with the exception of a piece of chain mail, pendent a short way over the shoulders; his helmet is conical, the face left open, and the hands are joined in the act of prayer. The arms are furnished with "brassarts," or connecting pieces at the elbow, and the "gussets," or knee-pieces, are chamfered. From a girdle round his loins hangs a sword, and his dagger, the "misericorde," by which the stricken-down foe was so frequently dispatched in battle, depends in front. By the side of his feet is a large hound. It was during the reign of Richard II. (1377-1389), that the era of plate,

Plate armour, when established.

instead of chain armour may be said to have been established; and it is to the close of that monarch's reign that the present effigy may be ascribed.

Figures in the open-work.

Over the effigy is another recess vaulted and ribbed, surmounted by an open screen, in which are seated two figures, one possibly the widow of the deceased, but more probably the Virgin Mary, pleading, with hands joined in prayer, to the Saviour, who bears a globe and cross in one hand, the other being raised in the act of benediction.

Mr. Britton's observations on the effigy.

Mr. Britton, in his description of Hereford Cathedral, says, "there is probably some error in ascribing these effigies to the Bohuns, for on referring to the account of that family in Dugdale's baronetage, I do not find that either of them was buried here, or had any immediate connexion with the cathedral." There were eight or nine Humphrey de Bohuns, and Mr. Gough, in his "Sepulchral Monuments," says that the arms indicate a Bohun, but not an Earl of Hereford.

Statues from Armagh Cathedral.

In the next composition, the two statues nearest the ground are from Armagh Cathedral: the faces are fine and the drapery well managed; they would seem by their style to belong to the close of the fifteenth or

commencement of the sixteenth century. The figure on the left with the pilgrim's scrip, and a cap with the scallop shell, may be intended for St. James the Great (of Compostella).

A King from Lincoln Cath dral.

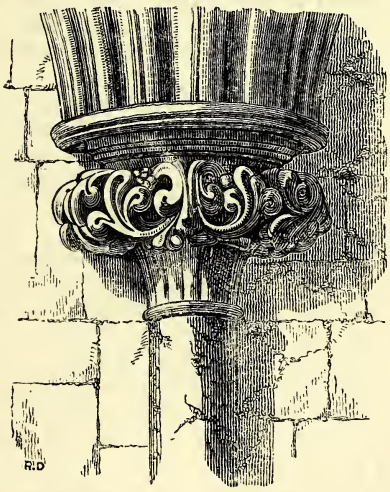
In the middle portion is a sitting figure of a king, from the west front of Lincoln Cathedral, one of the set raised by the treasurer Welbourne, about the year 1377.

A niche from Southwell Minster.

The niche above is a rich example of the Decorated style, from Southwell Minster, Lincolnshire. The application of the ivy leaf as an ornament, on the bell of the left hand capital, is particularly good, and affords a pleasing example of the manner in which the Gothic sculptors pressed nature into their service ; there is no feature in the Gothic style more remarkable or graceful than the constant and truthful application of plants, flowers, leaves, and other natural subjects as ornamental adjuncts. The fourteenth century, during which the Decorated style flourished, was distinguished by the excellence of its natural ornamentation, in which the oak, the vine, the

Nature copied by the Gothic sculptors.

Favourite foliage.



Cap of a Vaulting Shaft from the Choir of Worcester Cathedral.

maple, and the ivy, were especial favourites ; the leaves were copied generally very much as they are found

in nature ; and in the case of the capitals were applied as though they were attached in some manner to the bell, and not as though they grew out of the bell, which is a characteristic mark of the Early English period ; as may be seen on reference to the subjoined sketch of an Early English capital.

Angularity of late work.

At a later period, the foliage presents more conventional features and a larger admixture of animals, shields, &c., the whole being marked by angular outlines, and a want of that graceful freedom so universal in the Decorated period.

Mary Magdalen, from Oxford.

The statue of Mary Magdalen, from Oxford, in the elegant perpendicular niche, is from the collection of the late Mr. Cottingham. Her flowing hair is bound by a fillet with a centre jewel, in her right hand she holds the box of ointment with which she anointed the feet of Christ.

Pedestal from Henry VII.'s Chapel.

The pedestal on which she stands is from Henry VII.'s Chapel at Westminster, celebrated as one of the noblest existing chantry chapels of the Perpendicular style. In the upper moulding is the double or Tudor rose ; the concave form of the mouldings is a characteristic of the style.

A notice of the chapel.

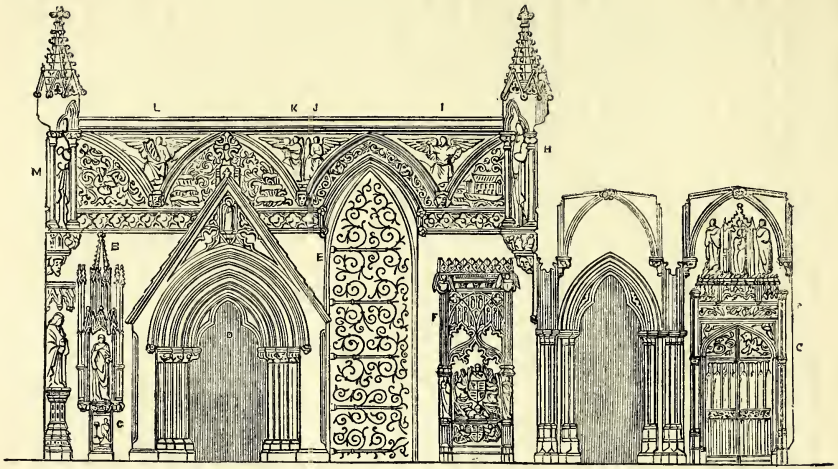
The first stone of the chapel was laid in the year 1502, and the king was buried there in 1509, at which time, consequently, it must have been nearly completed. It is not without interest to remark that this was one of the last great buildings carried out from the design of an ecclesiastic. Prior Bolton, of St. Bartholomew's Priory at Smithfield, is mentioned in Henry's will as master of the works ; Sir Reginald Bray, to whom it is generally ascribed, was probably only the superintendent on the part of the king.

A niche from Beverley Minster.

The first subject on the return wall is an elaborate and beautifully worked niche, from Beverley Minster, in the Decorated style. The bracket is formed by a well-arranged cluster of crumpled oak leaves, forming an excellent and characteristic specimen of Decorated foliage ; the small side projecting buttresses, resting on angels beneath, are also features of the style.

Sculpture from Wells.

Beneath it is an Annunciation, from a tomb adjoining that of Bishop Beckington at Wells Cathedral.



Pedestal from Henry VII.'s Chapel, with figure of Mary Magdalen, from Oxford; B Beverley Niche with, C, Wells Annunciation underneath; D Lincoln door, with Hashingfield cross; E Lichfield door; F Monument of Bishop Bubwith; G Door of Bishop West's Chapel.

ELEVATION OF THE ENGLISH MEDIÆVAL COURT (INTERIOR) TOWARDS THE CENTRAL TRANSEPT.

The Virgin crowned, is seated at a lectern, she appears surprised by the vision of an angel bearing a scroll; the divine effluence descends in rays from the clouds. By the side of Mary is a lily in a vase, a conventional symbol of purity, which, from a very early period, has been dedicated to the Virgin. Beneath this niche and panel is a small recumbent figure of a bishop, known as that of the "Boy-bishop" in Salisbury Cathedral.

Effigy of the boy-bishop from Salisbury.

Account of an ancient custom;

This curious and interesting monument was discovered about the year 1680, on the removal of some seats near the pulpit. It has been termed the boy-bishop in allusion to an ancient custom that existed of annually electing from the children of the choir, a chorister bishop, whose authority lasted from the day of St. Nicholas to Innocents' Day, and who not only bore the name, but held all the state of a regular bishop, exercising it would seem many important functions, and in the event of his dying during his prelacy he was buried with all the pomp due to his station. The other children of the choir assumed the office and dignity of prebends, and performed every service of the cathedral except mass. On the eve of Innocents' Day, the boy-bishop and his prebends walked in procession to the church, preceded by the dean, canons and chaplains, and seated himself on a throne with his boy-prebends ranged round him, the resident canons bearing incense, and the minor canons, tapers; next day a similar ceremony took place, and this was followed by the resignation of the boy-bishop.

origin of this custom in the Golden Legend;

In the Golden Legend, fol. 29, in the history of St. Nicholas, may be found a full account of the origin of this custom.

Mr. Stothard's opinion as to the meaning of the effigy;

Stothard, in his "Monumental Effigies" is inclined to believe that it represents an actual bishop; since a small statue of a bishop exists in Winchester Cathedral of about the same date (Bishop Ethelmar, 1260). This supposition is strengthened by the results of later investigations, which have brought to light a large number of these small statues, not of ecclesiastics only, but of knights and civilians. At Abbey Dore Church, Herefordshire, is a small statue of a bishop, 14½ inches long. At Horsted Keynes, Sussex, a mail-clad knight, cross-legged, and at Haccombe, Devon, a civilian, &c.

The custom of burying the heart, the body, and even the viscera of the dead in different localities, was very common during the thirteenth and fourteenth centuries, and Blanche d'Artois, wife of Edmund, Earl of Lancaster, who died in 1302, and whose body was buried at Paris, and her heart at Nogent l'Artault, is commemorated by a diminutive effigy now preserved at St. Denis, near Paris; a fact which appears to indicate the meaning of these small statues, viz., that they were in all probability raised only over a *portion* of the deceased, and that portion probably the heart, since many of those now remaining, though unfortunately mutilated, have their hands crossed over their breasts, holding a heart ; this, however, is mere surmise, and their exact intention still remains to be clearly elucidated.

Corroborative instances founded on a peculiar custom.

The doorway corresponds to the one opposite, and, like it, is principally composed from the triforium of Lincoln Cathedral. The cross which surmounts the gable is from Haslingfield Church, Cambridgeshire.

Doorway from Lincoln.

Cross from Haslingfield, Cambridgeshire.

Beyond it is the door, and its accompanying ornamental hinges, from the west entrance of Lichfield Cathedral, built by Bishop Clinton in the reign of Henry III. (1216-1272). The very beautiful iron-work of the door is formed by four broad flat bands, somewhat raised from the surface, and fastened at intervals by nails, with bold projecting heads ; from the bands spring gracefully curved round branches or rolls, with trefoiled sprouts, every curve also terminating with a trefoil.

Door and iron-work from Lichfield.

In the original there are two of these doors, the beautiful entrance to the cathedral being divided in the centre by a clustered column.

Ornamental hinges appear to have been in use at a very early date. We have already remarked them (Byzantine Handbook) on the Winchester font, during the Romanesque period ; and they occur in the illuminations to Cædmon's metrical paraphrase of Scripture history, supposed to have been written about the year 1000 (pl. 74, 89, 91. Archæol. vol. xxiv). Another instance is to be seen in a pontifical at Rouen of about the same date, or even earlier (Archæol. vol. xxv. pl. 30). At Woking Church, Surrey, and at Compton, Bucks, are also specimens of Norman hinges, but they are not

A notice of ornamental hinges, Romanesque.

frequent, the curves are few, rather stiff, and there is little foliated work.

Early English; In the Early English style, the hinges are often ornamented with elaborate and graceful scroll-work, nearly covering the door, sometimes enriched with leaves on the curves, and animals' heads; the nail heads also were more ornamental, and the main bands were stamped or worked with various minute patterns. During the Decorated; Decorated period, the same elaborate application of iron-work is to be found, and it becomes more an essential condition to the strength of the door than a mere ornament. Perpendicular. In the Perpendicular style, or from the fifteenth century onwards, the application of ornamental iron hinges gradually declined, and wooden panels more or less ornamented form the principal features of the door.

Statues from Armagh Cathedral; The statues on the lower portion of the next monument are from Armagh Cathedral; the treatment of their hair and general character seem to intimate that influence from the German school of late Gothic sculpture, to St. Andrew; which we have already alluded. The figure on the right, bare-footed and carrying the cross, is St. Andrew; St. George; his armour described. the drapery is remarkably fine. The other figure represents St. George in a complete suit of plate armour; he wears a conical-formed helmet or "salade" open at the face, and falling over his shoulders and back in one piece; the fingers of his gauntlets are separated, and the joints armed with gads or gadlings, a species of projecting knobs, sometimes of great use in combat, as appears from the advantage gained by Sir Thomas de la Marche over John de Visconti, in a trial by combat held before Edward III. at Westminster, in which the former disabled his antagonist by dashing his armed knuckles in his face. His spear has an ornamental head, his sword is long and straight, and his feet terminate in the pointed toes or "sollerets" characteristic of the fifteenth century.

Bishop Bubwith's monument, from Wells. The open-worked screen above them is from the monument of Bishop Bubwith, in Wells Cathedral; a very beautiful example of the Perpendicular style. Nicholas Bubwith, Bishop of Wells, died in 1424, and endowed by will a chantry chapel, with a priest to pray for the repose of his soul. On the upper part are seen two angels with

crowns on their heads, surmounted by a cross, and in ecclesiastical costume, bearing shields, one charged with a cross fleuri, and the other with the letters J. H. S., very ingeniously interlaced; the cresting above is very elaborate.

The spandrels underneath, containing the Royal arms supported by angels, are from Henry VII.'s Chapel, Westminster. Spandrels from Henry VII.'s Chapel.

Under the Cloister Arcade, forming the entry to the French and Italian Mediæval Court, is the doorway of Bishop West's chapel in Ely Cathedral, a remarkably rich and interesting example of the Perpendicular style. The Tudor rose is a prominent ornament in the filling in of the spandrels, and on the transverse head above the arch is written, "Gracia Dei, sum id quod sum. Anno Domini, 1534." "By God's goodness, I am what I am." Doorway of Bishop West's Chapel, Ely; date;

The influence of the Renaissance style is to be remarked in the elaborate ornament of the hollowed projection above; the sides being filled in with human figures holding shields, their bodies terminating in thistle-foliage carved in the Antique taste, whilst in the centre is a complete bit of Renaissance design, surmounted by an angel holding a scroll, in the foliage on each side of which are two men in the peculiar puffed and slashed costume of the time of Henry VIII. influence of the Renaissance;

All the ornament is very small in its masses and delicate in detail, and the plinth is characterised by the intersecting and surface-lost mouldings peculiar to the late Gothic period.

The other face of the doorway is similar to this, but somewhat bolder in its style. The angels in the spandrels bear scrolls with beaded borders; the same motto, but without a date, is over the entrance; the figures in the angles of the projecting hollow have the same sort of foliated terminations as on the other side, and the dragons fighting are very marked figures; the entire style of ornament affording an interesting example of those gradual steps by which the Renaissance style, first applied to the ornamental features, made progress towards a more complete ascendancy. opposite face of same doorway.

The spandrels in the outer face of the Cloister porches, towards the Court, are from Bath Abbey Church, and Spandrels from Bath Abbey;

show the peculiar style of ornamental foliage found generally in that cathedral, which is one of the most interesting in England as an evidence of the state of Gothic architecture in the first half of the sixteenth century, having been mainly built between the years 1495 and 1570.

very late Gothic.

Above the band of quatrefoils which separates the lower from the upper portion of the walls of the Court, may be seen a very important series of illustrations of mediæval design in—

THE LINCOLN AND WELLS SCULPTURES.

The series of spandrel figures are from the choir—usually called the Angel choir—of Lincoln Cathedral, the date of which is probably about the year 1280, at which period the choir was lengthened and reworked. These allegorical figures exhibit little trace of the lankiness and stiffness of preceding works. "All the freedom and naturalness"—writes Professor Cockerell, to whom is due the merit of having been the first justly to appreciate and describe these sculptures — "attributed subsequently to Giotto, who was but an infant when they were done, are here anticipated, and strike us in every instance." The greater part of our observations upon this subject have been based upon the accomplished Professor's valuable work on the Iconography of Wells Cathedral, Lincoln Cathedral, &c. (Parker. 1851.)

Probable date.

Criticism of Professor Cockerell.

In the Presbyterium, or Angels' choir, "consisting of five bays, a cycle of thirty subjects, illustrative of the gradual unfolding of Divine revelation, is displayed with most admired learning and taste, and may not only challenge, in these respects, the works of sculpture or painting of any country in the thirteenth or succeeding century, but will possibly be found to establish a priority of merit in the English school hitherto but little suspected." *

* Without expressing any decided opinion, which it would be unwise to do on so difficult a question, we would simply, in the present narrow limits, refer the visitor to the examples of Mediæval Sculpture in the French Court, as affording an interesting comparison between contemporary works in England and France.

We insert here an engraving of a French statue (thirteenth century) which may serve as a comparison with the sculptures at Lincoln, of the same period.

The Professor believes the Lincoln sculptures to have been ordered by the celebrated Bishop Grosstete or Great-

Probably ordered b Bishop Grosstete.

Statue of an Angel, from Rheims Cathedral.

head, author of the "Chateau d'Amour" and the "Pricke of Conscience" (allegorical religious works), who died in 1254, two years only before the commencement of this work; or, by a mind hardly less learned and cultivated.

The first in the series, commencing on the north wall over John o'Gaunt's window, is an angel seated on clouds, having in his hand a scroll of small extent, compared with the succeeding ones, and issuing from the *angle* of the Presbyterium, thus signifying the comparative obscurity of the early promises to Abraham and the Patriarchs, as to the coming of the Messiah.

The series described in their proper order.

No. 2 is David crowned and sitting on his throne, his harp in his hand; the Patriarch has extended wings, as showing his Divine relationship and angelic mission.

No. 3. An angel holding a more developed scroll as containing the prophecies of David, and more especially the Promise, "The Lord hath sworn in truth unto David, of the fruit of thy body will I set upon thy throne."

No. 4. An angel sounds a trumpet energetically as "proclaiming the name of the Lord," "the fame of David into all lands," "in thy seed shall all the nations of the earth be blessed," &c.

No. 5. An angel finely designed, signifying, by his remarkable corpulency and extended scroll, the prosperity and wisdom of Solomon, the "fatness" of Israel, the king who "made silver in Israel to be as stones," &c.

No. 6. An angel, in solemn expression and attitude, holds a scroll in his outstretched arms as containing the sentence of the Almighty by his prophet Abijah, that for the sins of Solomon the kingdom should be "rent."

No. 7. An angel blowing two trumpets containing the verification of the prophecy, the sins of Rehoboam and Jeroboam, the division of the kingdom, the "halting between two opinions," Jerusalem and Samaria.

No. 8. An angel playing a pipe and tabret; *a monster issues* from under his feet, the previous angels being always on clouds. All the evils threatened to Israel are here typified by the direct allusion to the apostrophe of Isaiah—"Woe to them that rise up early in the morning that they may follow strong drink, that continue until night, till wine inflame them, and the harp, and the viol, and the *tabret*, and the *pipe*, and wine, are in their feasts, but they regard not the word of the Lord nor the operations of his hand." "Therefore are my people gone into captivity," &c.

No. 9. The angel of Daniel holding in his left hand the sealed book, and raising his "right" as described in the vision on the banks of the Hiddekel (ch. xii. 7); under his feet is again the monster.

No. 10. The angel of Isaiah. With an expression of the deepest concern he reads the letter of Rabshakeh, which the king Hezekiah spread before the Lord; under his feet is *an abortion: "The children are come to the*

birth, and there is not strength to bring forth." (2 Kings, xix. 3.)

No. 11. The angel of Ezekiel, robust and beautiful, with gloves or gauntlets on his hands, a lure * on his left and a large falcon on his right; he smiles while he holds the dangerous bird at a respectful distance; he is seated on a throne with a horn at either extremity, and a monster issues from his feet. The Lincoln sculptor found no more apt illustration of the prophet Ezekiel, than "the riddle and parable put forth unto the house of Israel." (See Ezekiel xvii.) The manners of the times must explain this type of feudal nobility: "No gentleman appeared," says Warton, "unless going to battle, without a hawk on his fist. On the walls of the royal palace at Clarendon, the Soldan is represented as meeting Richard with a hawk on his fist; and in the tapestry of the Norman conquest, Harold is exhibited on horseback in the same manner." The hawk indicative of dignity.

No. 12. Is not less plainly the angel of Jeremiah. He holds in his lap his "Lamentations," which he has just been reading, whilst he regards the spectator with a desponding expression of attitude and countenance. Thus are the four major Prophets aptly and ingeniously expressed.

No. 13. An angel in an ecstatic action of joy points to the passages of the minor Prophets proclaiming the advent, when the time of the promise drew nigh. "The Lord whom ye seek shall suddenly come to His temple, even the Messenger of the covenant whom ye delight in" (Mal. iii. 1), or the triumphant expressions of Isaiah (ix. 6). This angel is apparently intended as the epitome of the minor Prophets. From under his feet issues a monster of *peculiar deformity*, the father of lies is cast out for ever; for except in the succeeding subject of the blessed Virgin, "the old dragon" which appears in No. 8, is thenceforth seen no more.

No. 14. An angel, of the utmost dignity and severity of design, holds the soul in prayer (a small figure with Mediæval method of representing the soul.

* This appears to be, not a lure, which was a piece of strong cord with wings attached to it, but a "baguette," or small stick, with which the bird was managed, the hands not being allowed to touch it.

upraised hands) towards the Virgin and the young Messiah in the following spandrel, a napkin enveloping the sacred emblem. We have already alluded to the symbol in noticing the effigy of Hugh de Northwold, and an example of the same kind is seen in the following illustration.

Angels bearing Souls to the Deity. From the Last Judgment, Rheims Cathedral.

At his feet is a female head, probably signifying the priesthood, or the Church, the spouse of Christ.

No. 15. The blessed Virgin embraces the Messiah, who stands upon her lap, with his right hand on her bosom, as confessing the source of his human existence, while with his left he draws her veil and exhibits to mankind, her, whom "all generations shall henceforth call blessed." Above, a young angel ministers incense, and at her feet, for the last time, appears the monster serpent, according to the prediction that "her seed should bruise his head."

Nos. 16, 17, and 18. Express most epigraphically the one great sacrifice—the passion of our Lord and the atonement—its occasion, the fall of our first parents. The

first angel holds the crown of thorns ; the second, an indignant cherub, with a flaming sword, drives the guilty pair from paradise ; the third holds up the spear and sponge enveloped in a napkin ; which may possibly allude to that called the "*Sudarium.*"* The Sudarium.

In Nos. 19, 20, and 21, we have the subjects of the Resurrection and the Judgment. In the first the Saviour crowned with thorns points to the wound in his side, while a ministering angel holds up a small figure, symbolical of prayer, the hands of which are raised in prayer, as before in No. 14. In the second, an angel holds the balance ; the weightier righteous fall into his lap, while the lighter "found wanting" are scattered from the ascending cup and fall to the ground. In the third, the angel with incense propitiates the Saviour. (See Rev. viii. 3.)

In the next bay we have the doctrine of rewards ; the crowns of life held by the central angel No. 23, while No. 22, reading in a scroll, a palm branch in his right, significant of martyrdom, refers to Rev. xx. 4, and No. 24 seeks anxiously in the Book of Life for those whose names are not "found written" according to Rev. xx. 11—15.

The following bay is devoted to praise. Nos. 25, 26, play on the dulcimer and viol, while 27, holding a scroll in his left, and a palm branch in the right, proclaims "the everlasting gospel to every nation, kindred and tongue," according to Rev. xiv. 6.

No. 28. An angel playing on a harp refers to Rev. xiv. 1, "harping with their harps."

No. 29. (Rev. xii. 1). An angel holds up the sun in his left and the moon in his right hand, and a scroll descending from it ; between the horns of the moon is a female head, the former seeming to represent Christ, The sun and moon, their symbolic meaning.

* A napkin with which Christ wiped the perspiration from his face, on his way to crucifixion, and which was miraculously impressed with his features. According to the Roman Catholic Church, this napkin was presented by St. Veronica to our Saviour, while upon the "via Crucis," or passage to the Cross. The original relic, which is said to be treasured at St. Peter's at Rome, was regarded as an object of very peculiar sanctity throughout the middle ages, and was universally known as the "Vernicle."

the sun of righteousness, the latter his reflection, the Church, the sacred depository of doctrine.

The terminating angel, No. 30, holds in his hand a scroll, part of which only is unfolded, according to Rev. xxii. 10, "I am the Alpha and Omega, the beginning and the end, the first and the last."

Such is the learned Professor's explanation of this remarkable series of sculptures, whose allegorical meaning he thus translates, and whose artistic merit he thinks "vies most advantageously" with the best works of Cimabue, the Pisani, Giotto, or Orcagna; and he continues to remark, "that if we do not possess direct, we possess circumstantial evidences of their English origin, of such weight as cannot easily be controverted; and these we owe to the researches of the Rev. J. Hunter (Archæol. vol. xxix), who, from the publications of the Record Commission, has recovered the names of nine sculptors, four architects, and two painters, who were employed shortly after this epoch in those crosses to Queen Eleanor, which have always been regarded among the most elegant mediæval productions of these arts. The names Mr. Hunter has given us are Richard de Stowe, John de Battle, Dymenge de Legeri, Michael de Canterbury, Richard and Roger de Crundale, William de Ireland, Alexander de Abyndon, Master William Torrel, (sculptors); William de Hoo, William de Suffolk, Roger de Newmarsh, (architects); Walter de Durham, John de Bristol, (painters). Only two names in this catalogue, the third and the ninth, appear to be foreign; and it is gratifying to vindicate, through such evidences as these discoveries reveal, the genius of our English ancestors, as conspicuous in that century in art and science as in chivalry and learning, in which they have been pre-eminent in all times."—(Cockerell's Sculptures of Wells Cathedral, &c. p. 90).

Evidences of their authorship.

Extract from Records.

English sculptors;

English architects and painters;

Without absolutely contravening the Professor's opinion, we would venture to submit a few points, which at least invalidate the conclusiveness of the evidence upon which his opinion is based.

other suggestions;

Firstly, we know that the Free Masons, who were the best sculptors of the period, and who were almost universally employed, were of all nations. In the Last

the Free Masons of all nations.

Judgment executed on the portals of Rheims Cathedral in the thirteenth century, are a series of angels designed in an excellent style of art, from which we select the following

Angels, from the Last Judgment, at Rheims Cathedral.

for illustration, between which and the Lincoln angels an interesting comparison may be instituted.

French and Italian prelates in England.

Secondly, we know that all the best benefices were held by Frenchmen and Italians, and the accounts of cathedrals show how powerful an influence these cultivated ecclesiastics exercised over Art, and the works under their charge.

William of Florence.

Thirdly, we have the recorded fact that the chief master of works of King Henry III. was William of Florence.

Henry III.'s tomb Italian.

Fourthly, we can judge from the tomb of King Henry III., which is unquestionably (from its mosaics) Italian, how superior foreign artists were to English at the period.

Uncertainty of surnames.

And, fifthly, the fact of the men being known as Richard of Stowe, or John of Battle, proves nothing, since these very men may have been foreigners; their names—surnames being unknown—being given them only as

indicating the place at which they had worked, or from which they were impressed into the Royal service.

Bosses from Tewkesbury and Lincoln.

Each complete arch of the Court itself contains two bosses from Tewkesbury Abbey Church (the two lowest), and one from the cloisters of Lincoln Cathedral.

Tewkesbury Abbey.

Tewkesbury Abbey Church was built or restored by Robert Fitz Haimon, who was buried there in 1107. The church was not consecrated until the year 1121. Robert of Gloucester speaks of him as

> "Syre Roberd le fyz (fils) Haym, that let vorst arere
> The Abbey of Tewkesbury and monckes brogte there."

Lincoln cloisters.

The cloisters of Lincoln Cathedral were built about the year 1280, the bosses forming a portion of the *wooden* roof which covers them.

A notice of bosses;

Bosses were not used until the period of stone-vaulted roofs, during the later period of the Norman style. It would appear that the vault was frequently painted blue, to represent the vault of heaven, the place of the Deity being assigned to the altar end, and the bosses representing regular grades of the celestial host, increasing in importance as they approached the Divine throne.

Description of the bosses.

The bosses of the four half spandrels to the left on entering the Court from the Nave are all from the collection of the late Mr. Cottingham, and are as follows :—

In the first half spandrel the head of a Bishop.

2. A virgin encircled with a rayed glory.

3 and 4. Two foliated bosses—the last being a good example of the Early English period.

from Salisbury;

On the north wall the first half spandrel contains an angel harping, from Salisbury Cathedral. That over John o'Gaunt's window is from Salisbury Cathedral.

Tewkesbury and Lincoln bosses.

The first boss in the arch which commences on the left of the wall opposite the entrance from the Nave, represents a throned figure with the hands raised and the palms turned outwards, probably God in the act of creation, though without the usual divine attributes.

No. 2. Christ crowned and holding a globe, with one hand raised in benediction towards the Virgin, who is also crowned, and has her hands raised in prayer or intercession.

The upper Lincoln boss represents two seated figures,

the one on the right holding up the face of him to the left by the chin ; subject unknown.

Second arch. No. 1. The twelve Apostles and the Virgin in the centre. The Holy Spirit, in the form of a dove, is seen descending upon them.

No. 2. A similar group, surmounted by clouds, in which drapery is shown ; probably a representation of the last ascent of Christ into heaven.

The Lincoln boss is formed by the seated figure of a female saint.

Third arch. Nos. 1 and 2. Angels bearing the emblems of the Crucifixion ; to the left, a scourge and a cross, to the right a crown and a sponge.

Lincoln boss. Seated figures of Christ and the Virgin Mary.

Boss from the Cloisters of Lincoln Cathedral.

Fourth arch. Nos. 1 and 2. Angels with the scourge and the spear, emblems of Christ's death.

Lincoln boss. A seated figure, apparently the Deity or the Saviour, with one hand raised in the act of benediction.

Fifth arch. Two angels, with censers.

Lincoln boss. A figure apparently killing a pig, symbolic of destroying the lusts of the flesh, or, perhaps, a representation of December, that month being usually indicated in the same manner.

Sixth arch. Two angels, one playing a sort of cithern with a point, the other with a harp.

Lincoln boss. A very graceful figure of the Virgin and Child, crowned. None of these figures have the nimbus, the absence of which renders it difficult to ascertain with certainty many of the subjects.

Spandrels from Stone Church, Kent, and Westminster. Bosses from Salisbury Chapter-house.

The two half spandrels are filled in with scroll-work from Stone * Church, Kent (No. 1), and Westminster (No. 2), and the four half spandrels at the cloister angle are filled in with very interesting examples of Early English work from the Chapter-house of Salisbury Cathedral.

No. 1. Noah sending forth the dove from the Ark, to see if the waters had decreased.

No. 2. Abraham entertaining the angels.

No. 3. The destruction of Sodom and Gomorrah.

No. 4. Lot's wife turned into a pillar of salt.

Continuation of Tewkesbury and Lincoln bosses.

The first complete arch on the wall over the cloister continues the series of the Tewkesbury and Lincoln bosses.

No. 1. The offering of the Magi.

No. 2. The Last Supper. The lower figure waiting at the table appears to be Judas Iscariot.

Lincoln boss. A seated winged figure, apparently an angel at the sepulchre.

Second arch. No. 1. The entry of Christ into Jerusalem on an ass's back.

No. 2. An angel with cymbals.

Lincoln boss. A seated female figure, apparently the Virgin, receiving the Annunciation.

Third arch. No. 1. Christ with the cross, attended

* This beautiful little church was erected *circa* 1270, at the close of Henry III.'s reign and the beginning of Edward I. It is excellently illustrated in Mr. Caveler's valuable work on Gothic Architecture, and in the publication of the Topographical Society.

by ministering angels, rises from the grave. Small sleeping figures of the watchers are seen below him.

No. 2. An angel playing on a harp ; the cover of the harp is shown surrounding the lower portion of it.

Lincoln boss. A female head.

Fourth arch. No. 1. An angel holding two figures, whose backs are turned to him. Subject unknown.

No. 2. An ornamental boss.

Lincoln boss. A figure seated in the clouds, typical of heaven, dressed in full pontificals, and bearing a pastoral staff.

Colossal statues from Wells Cathedral;

The large statues beneath the upper range of niches are from the west front of Wells Cathedral, and represent principally Royal personages connected with English history.

their date ;

The west front of that cathedral is covered with a very remarkable series of statues illustrative of the various bishops of the diocese and the kings under whom they held office, combined with Scriptural subjects. It is to Bishop Jocelyn Trotman (1206-1242), that England is indebted for this splendid example of sculptural art in the thirteenth century ; and it is a gratifying fact, that he was one of the few native Englishmen raised to that dignity. We have not space enough to enter into details respecting the bishop and his great work at Wells Cathedral, for which, we refer the visitor to Professor Cockerell's work already quoted. We append a drawing from the sculpture of Rheims Cathedral, as an example of French art, executed about the same period.

by whom described.

It is difficult to identify with any certainty the examples here exhibited, with the drawings given in Mr. Cockerell's work, but, as nearly as we can make them out, they appear to be as follows :—The first on the left—entering from the centre of the cloister—"an elegant statue, her right hand in her necklace, and her left holding her garment, may have been Ethelhilda, Edward the elder's daughter, a lay sister."

Statue of Ethelhilda;

of Ethelred II. ;

The next one in the angle may be Ethelred II., an unfortunate monarch of the Anglo-Saxon line who died in Normandy, A.D. 1016.

of Birinus (bishop).;

In the next angle, is a statue which may probably be intended to represent Birinus, the apostle of the south

and west of England, who in the year 635 converted Kinegils, king of Wessex, and his court; "he holds,"

Statue, from the Portal of Rheims Cathedral.

says Mr. Cockerell, "in his hands, the corporalia" as the credentials of his mission, and sufficient evidence to us of his identity.

of Ethelbert; The next in the angle of the wall, a little to the right of Bishop Alcock's niche, appears to be Ethelbert,

who reigned six years, in constant warfare with the Danes, A.D. 860.

The two centre ones, over each side of the Rochester door, are difficult of identification ; they appear, from their costume, to be representations of religious characters. The two figures from Rheims Cathedral, in the accompanying wood-cut, illustrate the style of somewhat similar subjects at the same period in France. two unappropriated;

Statues, from the Portal of Rheims Cathedral.

The statue in the angle beyond these, is probably that of Edwy, "the ill-fated son of Edmund, who fell a sacrifice to the disputes of the married and the monastic orders, both in reputation and in life, after three years' reign only," A.D. 958. of Edmund

In the angle over the cloister, is a crowned female figure ; this "masterpiece of the sculptor of Wells, for grace and dignity, can be no other than Adelicia, the second wife of Henry ; the fair maid of Brabant, 'the maid withouten vice,' the theme of the troubadours, and the admiration of all." In 1138, she was married to William de Albini, "of the strong arm," but impelled by a religious sentiment, she deserted her family and husband and retired to the nunnery of Affligham, near Alost, in Flanders, where she died, A.D. 1151. of Adelicia ;

The remaining angle is occupied by "a prince with of Curthose.

a cap on the side of his head, his left hand raised to his neck-strap in the conventional attitude, and with his right lifting his cloak and discovering his leg, booted with a short hose of remarkable form ; displaying, beyond all equivocation, and with (more than) the accustomed clearness of demonstration, the unfortunate prince Robert Curthose, Duke of Normandy."

Brackets from the octagon of Ely Cathedral ;

The six brackets supporting the six angle statues are very interesting examples of sculptural art in the fourteenth century, taken from the celebrated octagon of Ely Cathedral, designed by the sub-prior, Alan de Walsingham, in 1321, and completed in 1343. They represent passages in the life of St. Etheldreda, daughter of Anna, king of East Anglia, and Hereswitha, his queen, born in Suffolk, *circa* 630. At a very early age she resolved to devote herself to the service of God and to remain a virgin ; this she succeeded in through many difficulties, being twice married, once through her parents' authority and another time through the influence of her uncle Ethelwold ; she finally founded a conventual establishment in the Island of Ely, of which she became abbess, and ended her days there.

their date and subject.

Life of Etheldreda ;

Second marriage of Etheldreda ;

The first bracket on the left, on entering from the centre of the cloister, shows a bishop who gives her in marriage to a young man, whilst, to the right of the same, she bends over the figure of a man lying extended on a couch.

This probably represents her second marriage to Egfrid, son of Oswy, king of Northumberland, having previously guarded her personal sanctity by a private agreement. The sick man on the right may be intended for her uncle Ethelwold, to whom, by this act of self-sacrifice, she gives fresh life, and by whom she was almost compelled into this marriage.

her first marriage ;

The next beyond this, represents a crowned figure, probably her father, giving her in marriage to Tonbert, her first husband, a young nobleman, by whose death, three years afterwards, she came into possession of the Isle of Ely. The priest by the side of the king holds up his hand in the act of benediction ; bridesmaids and bridesmen accompany the young pair.

Miracle of the water;

In the next, she is seen seated on a rock surrounded

with water, at the edge of which are shown men on horseback. It would appear, that, disgusted with court life, the saintly Etheldreda or Audry, retired to Coldingham Abbey. Egfrid, her husband, determined, however, to regain her by force; apprised of his design, she fled, but would have fallen into his hands, had not a large body of water suddenly surrounded her and protected her for some days; which miracle convinced Egfrid of her sanctity, and he gave up the pursuit. She is shown praying, with her attendants by her side.

she appears to a malefactor, and sets him free;

In the next angle, she is seen escorted by angels, and preceded by a kneeling monk, who loosens the fetters from the legs of a figure lying with hands joined in entreaty beneath a porch or in prison. This illustrates a miracle which occurred five centuries after her death, when a noted malefactor and usurer was imprisoned at London, and was to have suffered death; but, praying fervently to St. Etheldreda and St. Benedict, his patron saints, they both visited him; and Benedict, at the command of Etheldreda freed his limbs from their bonds. He told his guards of the divine agency by which he had escaped from his fetters; it soon spread abroad, and Queen Matilda, seeing the will of Heaven thus manifested, gave him his liberty. These fetters, the now reformed usurer took back as a trophy to Ely.

she is instituted abbess;

In the next she is represented seated on a throne, or chair, as abbess of her new convent; on the left the bishop is seen giving into her hands the insignia of her office, and on the left, the bishop—probably Wilfred—presents the staff of her office to her with one hand, and raises the other over her in benediction. The attendant clergy bear various articles necessary to the ceremony of institution, and on the right are the nuns of her establishment.

her death.

In the next angle, beneath Robert Curthose, she is shown dying on a couch, a bishop, whom Dr. Milner calls "the Priest Hunna," prays over her, and her relatives and friends mournfully await her approaching death. On the right she is shown in the coffin, surrounded by her friends and followers.*

* The descriptions of these corbels in Bentham's, Ely's, and Carter's Ancient Sculpture, are curiously inaccurate.

Heads from various cathedrals;

Two of the very fine and expressive heads immediately beneath these brackets, are from the reredos of Bristol Cathedral: the third, near the Bohun Monument, is from Gloucester Cathedral; two are from the collection of Mr. Cottingham, and the remaining one is from Westminster Abbey.

parapet from St. Stephen's Chapel, Westminster;

The pierced parapet at the top of the cloister is from St. Stephen's Chapel, Westminster.

Monuments in the court.

On the floor of the Mediæval Court are ranged some of the most interesting and finest monumental effigies in England. To the left, on entering from the cloister arcade, is that of Queen Eleanor, first wife of Edward I.

Queen Eleanor from Westminster:

The tomb is of Petworth marble, covered with a slab of copper gilt, on which lies her statue cast in metal (latten or laton, a species of bronze). Each side of the tomb is divided into six compartments containing the arms, alternately placed, of England; three lions passant gardant—of Castile and Leon; first and fourth, a castle; second and third, a lion rampant—and of Ponthieu, of which earldom she was heiress; three bendlets with a bordure.

her costume;

The statue itself, evidently a portrait, is admirably executed. The Queen is represented crowned, with unconfined flowing hair; she wears a long plain tunic, the neck exposed, and a mantle without the usual band fastening over the bosom; her hands are bare, her feet rest on two lions, and her head on two cushions. Round the edge was placed the following inscription :—

inscription.

✠ Ici gist Alianor jadis Reyne de Engletere, rey Edeward fiz ler . . . . Puntif (Ponthieu ?), del alme deli Dieu par sa pite eyt (aie) merci. Amen." "Here lies Eleanor, formerly Queen of England. King Edward, ... on whose soul may God in his graciousness have mercy. Amen."

Richard de Coverdale and William Torrel, artists;

It appears from records still existing, that Richard de Coverdale undertook the marble work of the tomb, and that William Torrel executed the bronze statue which was completed in 1292. It has been suggested that Torrel or Torell is a contraction of the Italian name Torelli. The very beautiful iron-work which formerly surrounded this monument was done by Master Thomas de Leghtone, smith, in 1293-4, at Leighton Buzzard.

Thomas de Leghtone.

This celebrated queen was daughter of Ferdinand III., King of Leon and Castile, and wife of Edward I., and during thirty-five years was his constant companion in all his perilous undertakings and wars. She died accompanying the king into Scotland in the year 1290 or 1291. It was to her beloved memory that those numerous and beautiful crosses were erected, marking the resting-places of her corpse on its road to Westminster, of which those at Waltham, Geddington, and Northampton, alone remain. Notice of the life of Queen Eleanor.

The second effigy is that of Edward II., from Gloucester Cathedral, on a tomb composed of panels from the beautiful early Decorated monument of Aymer de Valence, in Westminster Abbey. Edward II. from Gloucester;

The effigy of the king is in alabaster ; he is crowned, and holds a globe in his left, a sceptre in his right hand. The face appears to be a portrait, the drapery is simple and well composed, his head is supported by two angels, and his feet rest on a lion. The statue was originally coloured. It was raised to his memory by his son and successor Edward III. his costume;

This weak and unfortunate king, after a long imprisonment, was murdered at Berkeley Castle, Gloucestershire, to which place he had been removed from Kenilworth, by order of the queen and Mortimer, in the year 1327. his death.

In the 4th Edward III. (1330), judgment was passed on Roger Mortimer, Earl of March, "et autre de sa covyne," namely, Simon de Bereford, John Maltravers, Bogo de Bayous, John Deveroil, Thomas de Gournay and William de Ocle, as his murderers. Mortimer and Bereford were executed in the same year, the rest were condemned to death, but only Gournay and Ocle were expressly charged with the murder of the king. £100 reward was offered for Gournay if taken alive, and 100 marks if taken dead. For three years Gournay managed to escape the emissaries of Edward's successor who chased him throughout Europe ; he died at last worn out in mind and body at Bayonne, in 1333. Extract of record.

The beautiful monument in Westminster Abbey from which the tomb is composed, commemorates Aymer, third son of William de Valence, Earl of Pembroke ; he was killed in the year 1323, to about which period his monument may be ascribed. Monument of Aymer de Valence.

Edward the Black Prince from Canterbury;

The next monument is that of Edward the Black Prince, from Canterbury Cathedral.

his mottoes;

The sides of the tomb are divided into compartments containing shields charged alternately with the arms of France and England, quarterly, with a file of three points and three ostrich feathers, and the mottos "Houmont," or *High Spirit*—and "Ich dien," *I serve.**

costume;

The fine recumbent brass effigy of the Prince is clad in complete armour, with a hood of chain mail, and a helmet encircled with a coronet studded with jewels. His hands are raised in prayer, and his head rests on his jousting helmet with a lion crest, his feet resting on a lion couchant.

Around the edge of the slab is a long inscription in Norman French, in prose and verse; the translation of the rhymes we have not space to give; it is principally a chanson on the mutability of human affairs, the vanity of greatness, and an invocation for people's prayer to the Deity for his soul. The prose is—

inscription;

"Here lies the noble Prince Lord Edward, eldest son of the very noble King Edward III., Prince of Aquitayne and of Wales, Duke of Cornwall and Earl of Chester, who died on the feast of the Trinity, which was the 8th day of June, the year of grace, 1376. On whose soul God have mercy. Amen."

his crest;

As regards the crest of three ostrich feathers, and the motto "Ich dien," there is every reason to believe that they were adopted by the Prince in commemoration of the battle of Cressy and the death of the old King of

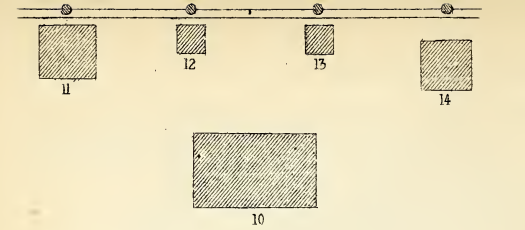
and name.

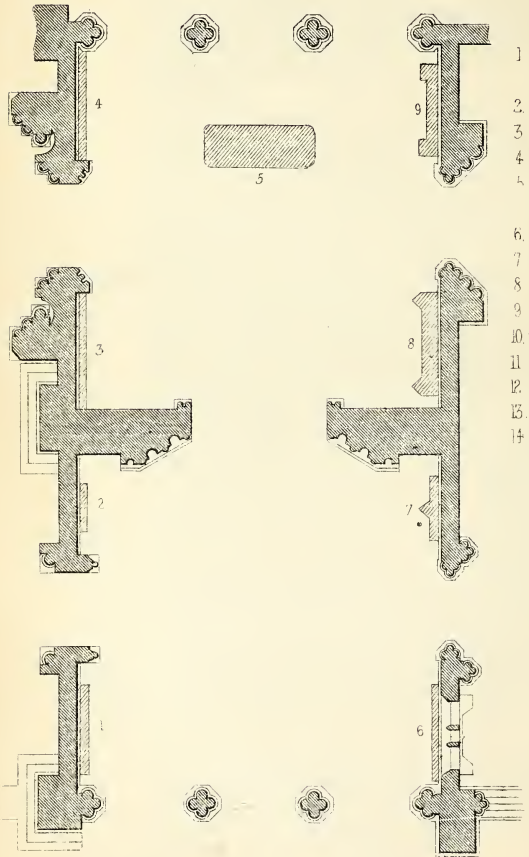
Bohemia, and the title of "Black Prince" would appear to have arisen rather from the fatality of his presence to the French, by whom, after the battle of Cressy, he was termed "Le Neoir," than from the colour of his armour, a theory which Sir Samuel Meyrick considers untenable.

Monument of William of Wykeham, from Winchester;

The last monument is that of William of Wykeham, from Winchester cathedral. The original is in white marble; the recumbent figure of the celebrated prelate is

* Authorities differ, some stating that this motto is derived from the Welch words "eich-dyn" (your man), the identical expression said to have been used by King Edward I., when he presented his unfortunate son, Edward of Caernarvon, afterwards Edward II., to the assembled chiefs.





1 Virgin from the Frauen Kirche. Nuremburg
2. Munich Bishop
3 Peter von Aspelt.
4 Siegfried von Epstein.
5 St George & the Dragon from the Dom Platz Prague.
6. Rose Wreath from Nuremburg.
7 Coronation of the Virgin from Erfurt
8 Albert of Saxony
9 Mont of Urich von Gemmingen.
10. Anderne Tomb
11 Pier from Litchfield Chapter House
12. Seated King from Lincoln.
13. St George from Westminster.
14 Pier from Winchester Chapter House.

GERMAN MEDIÆVAL VESTIBULE.

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DM DELA MOTTE

in full pontificals, holding in one hand his beautiful crozier, still preserved at Oxford, the other being raised in benediction ; his face, beardless, and of an amiable expression, rests on a double cushion, the lowest being furnished with tassels ; his hands are without gloves or rings—the usual insignia of ecclesiastical dignity—two angels are seen at his head, and at his feet are three priests, intended to represent those whom he endowed with a legacy to pray for the repose of his soul. The sides of the tomb are ornamented with panels, capped with ogee arches, and separated by small buttresses. The Latin inscription, in old English letters round his tomb, is merely eulogistic, and contains no information. his costume;

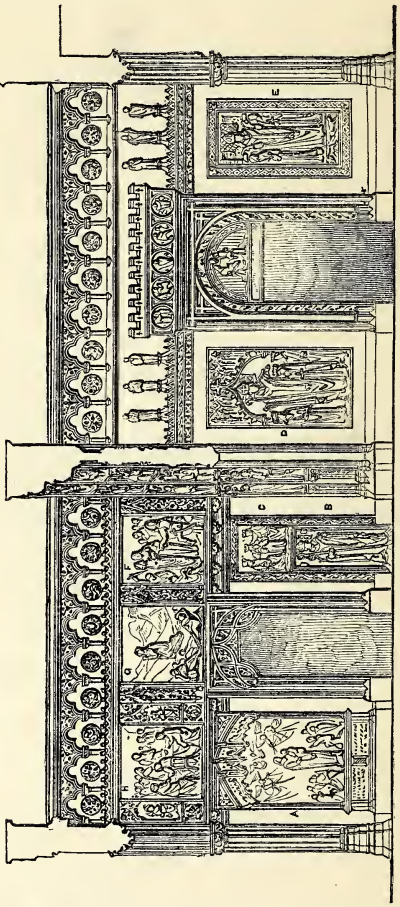
This remarkable man was of obscure origin, and educated at a charity school in Winchester ; whilst yet young he became secretary to a gentleman, by whom he was presented to Edward III. Wykeham was then twenty-three years of age. The King appreciated and employed him. In 1356 he was appointed clerk of the Royal Works at Hendle and Yestamsted ; in 1359 to the works at Windsor ; in 1363, Warden and Justiciary of the King's forests ; in 1364, Keeper of the Privy Seal ; and, shortly afterwards, Bishop of Winchester and Chancellor of England ; about the year 1380, he founded his two celebrated colleges at Winchester and Oxford ; in 1373 he instituted a school at Winchester, and sought to reform the hospital of St. Cross ; he died in September, 1404, and was buried in his chauntry chapel at Winchester. a notice of his life;

Wykeham was not only great as a prelate and a statesman, but is remarkable for his ability as an architect, and to him are due some of the chief changes which led to the formation of the Perpendicular style. his ability as an architect.

GERMAN MEDIÆVAL COURT.

The first piece of sculpture on the left hand, as we enter from the Nave, represents a Virgin and Child, standing on a bracket, from the Frauenkirche (Church of Our Lady), at Nuremberg ; it is attributed to Adam Krafft. Angels floating in the air, on each side of the Virgin, draw back her mantle, beneath the protecting folds of which kneel the faithful ; among them the Pope with triple crown, and a Virgin and Child from Nuremberg, by Krafft ;

bishop, are prominent. On the right are civilians, probably the family by whom this work was presented to the church; their arms are sculptured by their side; beneath the canopy are seen two glorifying angels.


A Virgin and Child, by A. Krafft; B Munich Bishop; C Coronation of the Virgin, by A. Krafft; D Peter von Aspelt; E Siegfrid von Epstein; F The Betrayal—G The Agony—H The Last Supper, from St. Sebald's Church, Nuremberg, by A. Krafft.
Denkendorf Doorway.
Entrance to English Court.

ELEVATION OF WALL OF GERMAN MEDIÆVAL COURT TOWARDS BYZANTINE COURT.

a good example of late German Gothic;

It is an excellent example of the late German Gothic school of sculpture, marked by much feeling for nature

in the faces and hands, combined with very strongly marked and very unnatural conventionalities in the crinkled draperies, and accessories.

The inscription near the ground gives us two dates, 1446 and 1447, much earlier than any of the works of Adam Krafft with which we are acquainted. Kügler cites as the earliest work attributed to him, the magnificent Tabernacle in Ulm Cathedral, commenced in 1469. His other works, principally at Nuremberg, are numerous and masterly, his *chef d'œuvre* being the celebrated * "Sacraments-hauschen" in the Church of St. Lawrence in that town, commenced in 1496, and completed in four years; it is 64 feet high, being however surpassed in that respect by his earlier work at Ulm (90 feet high). Five other similar tabernacles are attributed to Adam Krafft at Schwabach, Heilsbronn, Fürth, Kalchreuth and Kazwang (near Nuremberg). His style is characterised by great feeling and truth to nature, combined with much conventionality in parts; as an artificer, his skill was such, that it was commonly reported that he possessed a secret for melting stone and moulding it.

its date.

A notice of Krafft's works;

his style.

Above this, commences the first of a series of sculptures by the same artist, illustrating passages in the life of Christ, from the Church of St. Sebaldus, at Nuremberg. The first subject is the Last Supper, on the left; the Apostle whom Jesus loved lies reclined in his bosom. They are seated at a circular table; the centre figure is engaged in carving; whilst to the right, Judas Iscariot, with the price of his treachery in one hand, holds his cap with the other between himself and his master.

Other sculptures by him from Nuremberg.

In the left corner are the small figures of the donor and his family.

The two pieces of ornament on each side are from the monument of the Virgin beneath.

The next panel represents the Agony in the garden of Gethsemane. An angel appears above to the left, bearing the cross and cup, in allusion to Matthew xxvi. 42: "If this cup may not pass away from me, except I drink it, thy will be done." His disciples are seen sleeping in the foreground beneath; in the distance is

* Literally a small sacrament house.

Jerusalem, and in the upper angle to the right, advance the Jews, preceded by Judas bearing the bag of money.

The third panel represents the seizure of the Saviour, who is seen in the centre grasped by two soldiers, one clutching his wrist, the other behind him, with the long moustache, seizing him by the hair. Judas, on the left, kisses him, and others are slipping a noose over his head, whilst on the right is seen Peter striking at the fallen servant of the High Priest. In the right hand corner are small female figures, probably the donors of this panel.

Peculiarities of style; The style of all these subjects is Naturalistic in the extreme, the creases of the flesh and the veins being shown. The countenances are homely, and marked by national and even local peculiarities, and the furniture is that in common use at the time; but the costumes are mainly conventional, and the drapery is characterised by an affectation in the folds singularly at variance with the simplicity of the nude portions; the strong relief in which they are cut affords good effects of light and shade. The date of their execution was about the year 1500.

date of execution.

Doorway from Denkendorf; The doorway beneath, leading into the Byzantine Court, is a good example of late German Gothic, with the characteristic intersecting mouldings, on a comparatively simple scale however. It is from the Monastery of Denkendorf in Wurtemberg, South Germany.

Coronation of the Virgin. On the right is a panel, by Adam Krafft, representing the Coronation of the Virgin, who is seen kneeling at the feet of God the Father, on the right, and God the Son on the left, both enthroned, crowned, and covered with large priestly copes. Above her appear two glorifying angels. The faces are fine, and the folds of the drapery cleverly arranged. Beneath this bas-relief is the monument of a bishop from Munich, a good example of late German Gothic from Munich, somewhat influenced by the Renaissance style. The effigy is in three-quarter relief, and clothed in full pontificals. On the border of his dalmatic, under Gothic tracery, are seen a civilian, a bishop with a nimbus, and a king with a nimbus. In one hand he holds a rich crozier, and in the other a book; he wears gloves richly jewelled and ringed, one ring being on his

Effigy of a bishop from Munich.

thumb. It forms an interesting portrait of a prelate of the fifteenth or sixteenth century.

The great door of the centre compartment is from the Frauenkirche of Nuremberg, one of the finest examples of Florid German Gothic; the church was built between the years 1355-1361. The great doorway from Nuremberg;

The four lowest figures which ornament the portal are probably Zacharias and Elizabeth, the Virgin and Joseph. The Virgin is remarkable as being shown *enceinte*, with a dove beneath her waist, whose head is encircled with a nimbus. Above them are six seated figures on each side. The head of the door is filled in with sculpture, both on the side towards and on the one furthest from the Nave; that on the former is ascribed to Adam Krafft, and that on the latter to Veit Stoss. The lowest compartment on the side facing the nave, contains the birth of Christ to the left, and in the centre the adoration of the Magi, above which is the Circumcision. The statuary work is characterised by much simplicity and grace, marked by a strong German character. its sculpture; has a strong German character;

The first subject on the wall to the right of the door is similar to the one opposite to it on the left hand wall. The Father and the Son are placing a crown, remarkable for its foliated ornament, on the head of the Virgin. Both of them hold globes. Four angels at the back sustain the drapery, and they are all placed on clouds, typical of heaven. The graceful ornament of the canopy is formed by the symbolic vine: "I am the vine." The inscription at the base, on a scroll held by two figures, is, "Anno Domini, 1500. On St. Vitus' day, died * * * the * * * house Kebedi * * * the young * * * the last of that name, who lies here buried, to whom God be merciful." The panels beneath are examples of late German Gothic wood-work, and over them are two small but remarkable bas-reliefs of the Circumcision, and Christ teaching in the Temple, ascribed to Albert Durer (1471—1528). Above the coronation of the Virgin is a work of Veit Stoss, from the Rathhaus (Town-hall), Nuremberg, representing Justice between the Rich and Poor Man. The faces are fine, and the drapery ample. The poor man on the right is seen praying vainly for justice to a throned judge, on the a coronation of the Virgin; symbolism of the vine. Albert Durer. Veit Stoss.

other side of whom is the rich man, with purse in hand, ready to turn the scales in his favour with gold.

A notice of Veit Stoss.

This excellent sculptor, who worked chiefly in wood, was born at Cracow, in Poland, about the middle of the fifteenth century. In early life his principal occupation was carving wooden crucifixes. About the year 1500, he settled at Nuremberg, at that time a central point of German art, and executed numerous subjects there, marked by the easy grace and cleverness peculiar to the master. He died A.D. 1547.

Christ bearing the cross, by Adam Krafft from Nuremberg.

The subject above this is Christ bearing his Cross, from Nuremberg, executed by Adam Krafft at the close of the fifteenth century. He is surrounded by the multitude, and having stopped to wipe the perspiration off his face, gives the cloth (the sudarium), miraculously impressed with his image, to St. Veronica. The drapery is ample, and well managed, and the light and shade effective. The original forms one of the stations of the Via crucis, or sacred path, leading from the town to that celebrated cemetery without its walls, in which lie the remains of Albert Dürer, and many another good and worthy burgher of the rich old city.

Statues from Langen

The door into the English Mediæval Court is a composition surmounted by two statues of St. Paul and St. Peter, from the church of Langen, near Darmstadt.

and Glutenberg;

Beyond this is a very beautiful statuette of a Mary Magdalene, from the church at Glutenberg, on a small and beautifully composed corbel, beneath which is a St. George from the same church.

the rose wreath of Veit Stoss described;

Beyond these again is the celebrated rose wreath and cross, by Veit Stoss (1518) from the Church of St. Lawrence at Nuremberg. God the Father surmounts the cross, holding a globe in one hand, the other being raised in benediction; in front of him is the Holy Ghost in the form of a dove; the Virgin crowned, with the infant Jesus in her arms, is on his right; on each side are glorifying angels; this part rests on clouds, and represents the highest heaven. On the second range of clouds commencing at the left are

prophets and saints;

David, Moses, an ecclesiastic, and St. John, and on the right of the cross, St. Peter, St. Paul, St. Luke, and another saint with a book, sustaining what appears to be a casket. Amongst the figures on the third range of

clouds we recognise St. John the Evangelist, with a small dragon in his hand, and St. Jerome, with the lion. The remaining figures are of doubtful meaning.

Below these are female saints; three, with crowns of martyrdom, holding a cross, a nail, and a chalice respectively; (emblems of Christ's death?) one holds a small Virgin and Child in her arms and another a box—probably Mary Magdalen.

Beneath, in the centre, is Christ seated on a double rainbow, with St. John on his left, and the Virgin on his right. The figure in the open coffin beneath, alludes to the Resurrection, and to the left we see the righteous rising from the earth and being led by the angels to Paradise, whilst to the right are shown the horrors of Hell, where monstrous creatures torture the wretched sinners. heaven and hell;

The half-length figures on the top, commencing at the left, are St. Matthew, with a little angel at his ear; St. George in complete armour; a saint holding his head with both hands; another with a heifer; a saint with a book and chain, and three prelates; a saint with a book, on which is perched a cock; and a female saint with a chalice. None of these have the nimbus.

On each side are panels, representing, as we commence at the lowest on the left—No. 1, Zacharias and Elizabeth; 2, Mary and Elizabeth; 3, The Presentation at the Temple; 4, The Holy Family, with a messenger entering the barn; 5, The Adoration of the Kings; 6, The Circumcision; 7, Christ's entry into Jerusalem on an ass; 8, The Last Supper; 9, The Agony in the Garden. On the uppermost row to the right—1, The Betrayal (with much the same treatment as on the large panel opposite); 2, Christ brought before Pilate, who washes his hands of the deed; 3, The Scourging of Christ; 4, He is crowned with thorns and mocked; 5, He is given to the Jews; 6, He is seen by Mary; 7, He rises from the grave; 8, His Ascension into Heaven; 9, The Creation; and proceeding on the lowest row—The Temptation and Disobedience; The Expulsion; The Murder of Abel; The Sacrifice of Isaac; and Moses receiving the Tablets. subjects from the New Testament; subjects from the Old Testament.

Above this, is a remarkably beautiful Coronation of the A coronation

of the Virgin, by Peter Vischer; a notice of his works;

Virgin, by Peter Vischer, the celebrated Nuremberg sculptor, whose earliest productions are of the date 1489, and who, after enriching his country with many beautiful works—the most celebrated of which is the very beautiful and elaborate bronze shrine of St. Sebald, in the church of that Saint at Nuremberg, commenced in 1506, and completed in 1519—died in 1529. He was a sculptor of unusual excellence, and remarkable as evincing in his works the gradual introduction of the Renaissance school of sculpture.

a description of the present subject.

The general composition resembles those already noticed; a prelate with attendants kneels at the feet of Christ, his armorial bearings (a German foible) by his side. Angels are seen among the clouds at the Divine feet; and, in the spandrels above, are two angels playing on instruments; the semicircular head evinces the influence of the Renaissance style. The Latin inscription is "Ad summum regina thronum defertur in altum angelicis prelata choris, cui festus et ipse filius occurrens matrem super ethera ponit." Which may be freely translated as—"The queen is borne to her throne on high by the angelic choirs, and the Son himself places his mother in the skies."

The Fools, or Mummers, from Munich;

The "Fools," or itinerant Jongleurs, over the entrance to the Nave, are from the Town Hall at Munich. The variety of feature and expression in their faces is remarkable, and their limbs are distorted in the drollest and most fantastic manner; among them is a negro, who worthily represents his national reputation of the present day. The fourth is apparently the leader; they are shown as exhibiting their performances before an audience.

a remnant of the ancient Jongleurs.

These wandering players were the remains of the old itinerant Jongleurs, who, in the sixteenth century, were almost extinct; they were noted for their scandalous manners and lives, and from the high position which they held in the eleventh and twelfth centuries, had sunk to mere mountebanks.

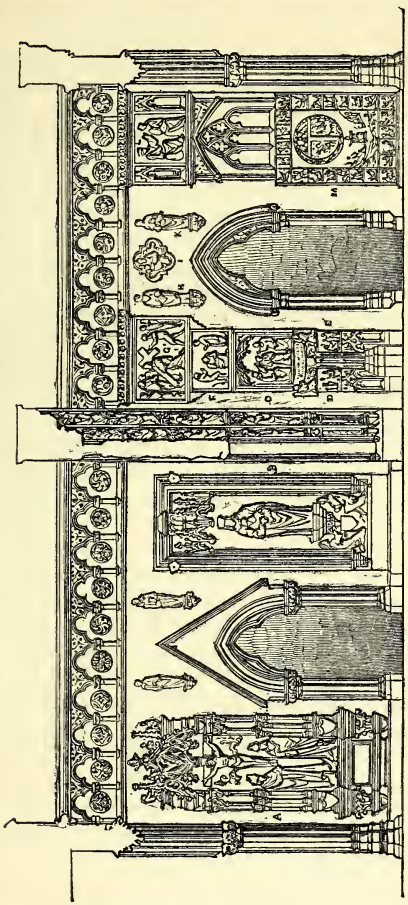
The upper arcade; a composition.

The upper arcade, throughout the German Mediæval Court, is composed of various pieces of German Gothic ornament, principally from Cologne Cathedral (fourteenth century). The bosses are principally from churches in Nuremberg.

Passing beneath the central Frauenkirche door, the

first monument on the left is that of Archbishop Peter von Aspett, from Mayence Cathedral. The inscription

Monument of Peter von Aspett, from Mayence;



ELEVATION OF WALL OF GERMAN MEDIÆVAL COURT TOWARDS THE CENTRAL TRANSEPT.

Entrance to English Court.
A Monument of Ulrich Von Gemmingen; B Monument o. Albert of Saxony; C Coronation of Virgin, by Adam Krafft; D E Panels, by Albert Dürer; F Justice between the Rich and Poor Man, by Veit Stoss; G One of the Nuremberg Stations, by A. Krafft; L Coronation of the Virgin, by Peter Vischer from Erfurt; M Garland of Veit Stoss.

round the edge informs us that the small figures of kings by his side are the Emperor Henry VII., King John of Bohemia, and Louis of Bavaria, who were crowned by the Archbishop; his great stature is a tradi-

his great stature;

tional method of expressing superior sanctity. Aspett was instituted in 1305, and died A.D. 1320. The colours both of this and the subsequent Epstein monument are in *fac-simile* of those originally applied.

fac-simile colours.

The doorway beyond it is a good example of late German Gothic, principally composed from an example given in the "Ornamenten des Mittelalters," by Professor Heideloff. The frieze of it is ornamented with subjects from a wooden crucifix by Veit Stoss, at Nuremberg, representing, 1st, to the left, Joseph and Mary adoring the infant Christ; 2, The Adoration of the Magi; 3, The Ascension from the Grave; 4, A group of admiring figures, the Virgin and the Apostles; 5, The Resurrection; and, on the return angles to the left, the Virgin and Christ in Glory; and to the right, the Descent of the Holy Ghost.

Wood-carving by Veit Stoss, from Nuremberg.

On the other side of the door is the grave-stone of Archbishop Siegfrid von Epstein (1249), also from Mayence Cathedral. Of stature even more exaggerated than that of Archbishop Peter, he is shown crowning two German kings; his head rests on a cushion, and beneath his feet are the symbolic lion and dragon. The small inscription on the right, within the slab, of "Henricras. Wilhl I_HIolla," is probably the name of the sculptor.

Monument of Siegfrid von Epstein, from Mayence.

We adjoin a list of the different objects which formed a bishop's costume:—nearest his body is the *albe*, reaching down to the feet, and furnished with sleeves; over this comes the *tunic*, which reaches to a little below the knees; over this again, the *dalmatic*, somewhat shorter; and, over all, comes the *chasuble*, with long drooping sleeves, and cut in an oval form over the knees, the point being about on a line with the bottom of the tunic; from each side in front are seen depending the ends of the *stole;* over the left arm hangs the *maniple;* over the neck is worn a collar or band, with a pendant end in front, called the *pallium;* the broad band of the chasuble in front is called the *orphrey* of the chasuble; and the collar of the neck, and ornament sewn on the sleeves of the albe and at its foot, are called the *apparels* of the same. The mitre is of three kinds, *Simplex*, *auri-fimbriata*, and *pretiosa;* the first made of fine linen or silk, the second bordered with gold, and the last richly

Notice of a bishop's costume.

ornamented with precious gems, &c. The pastoral staff is of crook form at the end, more or less ornamented. Bishops and Abbots bore equally the pastoral staff; an Archbishop carries a crozier, or ornamental cross; a Patriarch, a double, or patriarchal cross; but a Pope nothing, although in some ancient monuments he is represented with a triple cross, or crozier. The jewellery, gloves, and richly-embroidered buskins, were marks of superior dignity, the former being principally confined to the clergy.

Various pieces of ornament.

The cornice above these monuments is composed of various pieces of German Gothic ornament, principally from Cologne, over which are corbels from Soest, Nuremberg, Cologne, &c., supporting some excellent small statues in armour from the Hall of Gurzenich, Cologne (1441—1474).

Statues from Hall of Gurzenich, Cologne.

Monument of Uriel von Gemmingen, Mayence;

The first monument opposite Archbishop Siegfrid is that of Uriel or Ulrich von Gemmingen, Archbishop of Mayence; it is an interesting example of the advance of the Italian Renaissance style in Germany; the lower portion being in a rough imitation of that style, whilst the upper parts are still designed with Gothic features.

description of the figures;

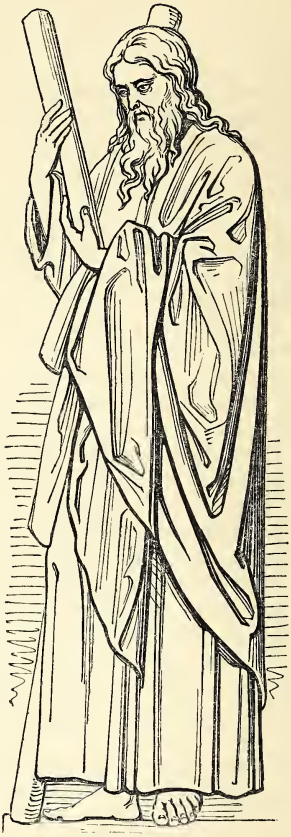
The prelate, in full pontificals, kneels at the feet of two others of superior stature, each of whom holds a book and pastoral staff; they are clad in rich vestments, joined with enormous fibulas, or "morses," over the breast, and wear gloves jewelled on the back, and covered with rings; on the robe border of the one to the right is the inscription, "Bonifacius ora pro nobis." The folds of all the drapery are marked by that peculiar crinkled appearance common in late German Gothic work.

How far German sculpture had degenerated at this time from its former excellence, now will be seen by reference to the woodcut (page 98) of a statue executed during the best period of German sculpture, copied from a series of the twelve apostles furnished us by Professor Hautmann, of Munich.

inscription.

The Latin inscription beneath is to the following effect: — "To Uriel von Gemmingen, Archbishop of Mayence and Prince elector—a man of singular gravity of life and constancy of soul, who gave up this life after

holding office four years, four months, twenty-three days, Aged 45, A.D. 1545.



Statue of St. Andrew—German Sculpture.

The inscription on the ledge beneath, is, "Albrt. March. Brand. Archps. Mog. successor mortuo."

A statue from Nuremberg.

The doorway is a composition; in the gable head is a statue of the Virgin from Nuremberg.

On the other side of the door is the fine monument of

Albert of Saxony; a noble example of German Gothic sculpture in the fifteenth century. The statue itself is simply draped and beardless, the cope being fastened over the breast with a richly-worked brooch, or morse, ornamented with a figure of St. Martin dividing his cloak with the beggar. Monument of Albert of Saxony, Mayence;

At the base, two angels support shields charged with his armorial bearings. Above this is a bold projecting bracket, with the inscription, "Anno Salutis, 1484, Kalendis Maii." At the ledge are finely-grouped mouldings, round which is a laudatory Latin inscription; the head is filled up with a beautifully-worked canopy, on each side of which his arms occur again. its date.

Among the bosses of the arcade, the emblems of the four Evangelists over the gallery entrance, and at the side, four cardinals and a pope, are from the vaulting of Cologne Cathedral. Bosses from Cologne.

On each side of the Frauenkirche door, are the large statues; of the Virgin from the church of St. Egidius or Giles, at Nuremberg, with a crescent at her feet, beneath a canopy whose pinnacles are topped by small figures; and of the Virgin from the central pier of the principal doorway of the Cathedral, at Augsburg. Virgin, from Nuremberg; from Augsburg.

The equestrian statue near the entrance to the gallery is that of St. George from the cathedral square at Prague, cast in bronze by Martin and George von Clussenbach, in the year 1373, but owing to an injury, restored, Fiorillo tells us, in the year 1562. This restoration could only, however, have been partial. The hero seated on his charger, fully armed (except his head, which is bare), pierces the dragon with his lance; he is clad in armour, with gauntlets, elbow-pieces, shoulder-plates, cuirass (with overlapping ends called "renones") and all down the front of the legs, of plate, the rest being of chain mail; his toes are pointed, and the whole suit is a valuable study of armour, as used in Germany at that period of the fourteenth century when plate armour was becoming general, and chain mail disappearing. The saddle is particularly curious and fanciful—a close fitting ringed coat is shown over the body of the horse, whose head is bare; on the right knee-piece are the initials A.K. and T.C.K. Statue of St. George from Prague; his armour valuable as a study.

THE GALLERY.

Arderne monuments from Elford Church;

Advancing from the German Mediæval Court into the gallery, the first monument, commencing with the central line of subjects, is the very beautiful one from Elford Church, Staffordshire. There is no inscription on it, but it is traditionally assigned to Sir Thomas Arderne, who died 1391, and his wife Matilda. The recumbent effigies are in alabaster. The knight's head rests on a jousting helmet, with a crest of feathers; on each side of him are angels; he wears a chain mail hood, with the collar of Henry IV. round it (SS, for Soverayne, Henry's motto)—his head is protected by a conical helmet with a wreath round it; his face is exposed, his cuirass swoln, and his gauntlets gadded or knobbed; his feet are pointed, and he wears long rowelled spurs; at his feet is a large lion; his weapons are a straight, richly-worked sword, and a dagger pendant from a jewelled belt round his loins.

costume of the knight;

Mr. Richardson, the sculptor, who restored the Arderne monument a few years ago, found that the leaves of the coronet and ends of the plume had been bordered and tipped with gold, the plume, red, the borders of the plate armour and details, gilt; the ground of the SS collar, green; the letters, buckle, and jewel, gilt; the belt and handle of sword, crimson and gold; the details and fastenings of sword and dagger, gilt, as were also the escallopings of the jupon, the waist fillet, and the spurs, the fastenings of the last being red and gold; on the mane and tail of the lion was some gold, and the mouth was red; the chain mail, gilt.

its colour.

Lady Arderne; colour;

Lady Arderne's face and hands were flesh colour; the ground of the lower cushion, crimson, its tassels green and gold; the upper cushion, green, with transverse lines of gold, tassels, gold and white; the head-dress and flowers, gilt, the leaves green and the hair brown. The mantle was blue, lined with red and edged with gold; the SS collar, gold on a green ground; on the outer dress were some remains of brown and gold; the lining, green; kirtle, crimson; sleeves, white; buttons, gilt, and the girdle, white and gold.

her effigy;

On each side of the lady's head is an angel, and her feet rest on a dog, the symbol of fidelity; the drapery falling over the dog is exceedingly well managed, and both statues have great merit as works of art.

sides of the tomb.

Round the sides of the tomb are mourners, whose costumes are valuable examples of those common in Henry IV.'s reign; and angels bearing coats of arms beneath quatrefoiled arches; they are exceedingly well designed and executed.

Tomb of Sir Giles Daubeny.

The next altar-tomb, proceeding along the gallery, is one formed of panelling taken from the tomb of Sir Giles Daubeny in Westminster Abbey. Upon it (as a temporary resting-place) have been fixed the restored effigies of King Richard II. and his Queen, Anne of Bohemia, from Westminster Abbey. The recumbent statues and slabs are of metal; the hair of the king is bound with a fillet, his mantle is furnished with a hood, and the drapery falls in broad and well-disposed folds. The head of the queen is uncovered, and her hair flows unconfined; her mantle is fastened over her bosom by a band; she wears a tight boddice buttoned down the front, and a small girdle with a long end, pendant from a jewelled buckle. The indenture for making the tomb and statues is in Rymer's "Fœdera." The artizans employed were Henry Yevell, and Stephen Lote, masons of London, and Nicholas Broker, and Godfrey Prest, copper-smiths of London.

Effigies of Richard II. Anne of Bohemia, from Westminster;

names of artificers;

The two "images" were to be of "Coper et Laton endorrez"—copper and latten gilt—with the hands of each joined and bearing sceptres; round the edge is a Latin inscription, curious for its jingling rhyme, containing the date of Anne's death (1394).

date of Anne's death.

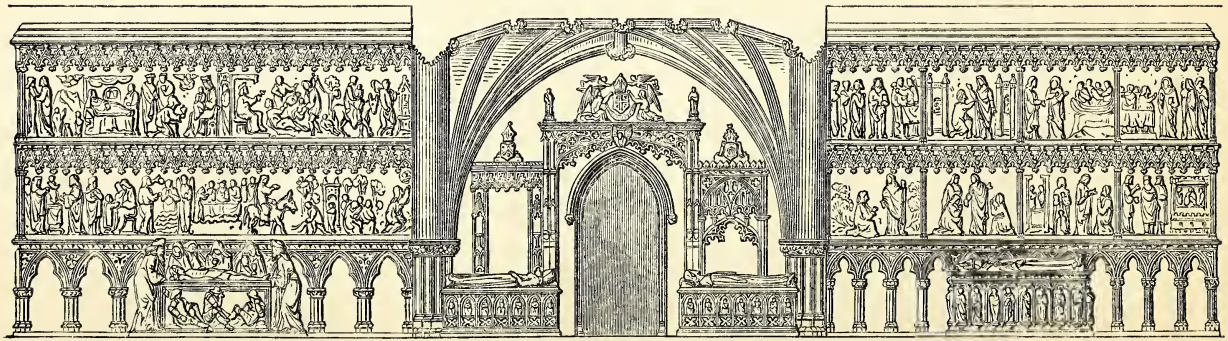
Richard II., son of Edward the Black Prince, was born at Bordeaux, where his father held court as Duke of Aquitayne; he was totally unfitted for his high station, and in 1399 Parliament deposed him, and conferred the crown on Henry Bolingbroke (Henry IV.). In that year, or in 1400, he was murdered at Pontefract Castle.

Notice of Richard's character;

his death.

The Walsingham font;

In the centre, under the vaulted roof, is the beautiful octagon font from Walsingham, Norfolk, of the close of the fifteenth century. Its sides, ornamented with very



ELEVATION OF BACK WALL TOWARDS GALLERY.

beautiful specimens of sculptural art, the subjects of which are the seven sacraments, have been beautifully restored by Mr. Phyffers. Commencing with the first on the left of the Crucifixion, which occupies the eighth side, we have—

subjects of the panels;

1. Marriage. The priest is made large, to indicate his sanctity.

2. Ordination. A richly dressed and dignified prelate blesses the neophyte.

3. Baptism. A venerable priest is seen immersing an infant in a font.

4. Penance. A priest gives directions as to the disposal of a child, bandaged in swaddling clothes, whilst the guilty mother is seen kneeling in penance.

5. Mass. The priest holds up the sacred wafer; attendant acolytes kneel on each side.

6. Confirmation. A priest blesses a girl—very gracefully designed—whose good angel pushes aside the devil, who appears to be in bonds.

7. Extreme Unction. A priest stands with the holy ointment by the bed-side of a dying man; in front, his female relatives are weeping.

Angels support these eight sides, and in the niches of the shafts beneath, are seated the four Evangelists with their proper emblems; St. Matthew, an angel, St. John, an eagle, St. Mark, a winged lion, and St. Luke, a winged bull; the other figures probably represent fathers of the church. The grouping, expression, and drapery of these subjects are very admirable.

emblems of the Evangelists;

The font rests on a double pedestal, the upper one being cut into a cross, by steps; they are both richly ornamented with foliated panels. The fonts of Worsted and East Dereham (1468), both also in Norfolk, bear a close general resemblance to this of Walsingham.

similar fonts.

The next monument is that of Sir Giles Daubeny, from Westminster Abbey. The figure is of alabaster: the head, which is finely executed, rests on his jousting helmet; the hands are joined in prayer; the armour is plate, with an undercoat of mail; on the left shoulder of his mantle is seen the Order of the Garter, which occurs again under his left knee; his feet rest on a lion, and on the soles are two curious little cowled figures,

Monument of Sir Giles Daubeny, Westminster; his costume;

probably indicative of two priests or monks salaried to pray for his soul.

date of execution.

The date of this monument is about the year 1507, in which year his lady died. The knight himself died in 1500; he was Lord-Lieutenant of Calais, and Chamberlain to Henry VII., by whom he was honoured with the Order of the Garter.

Richard Beauchamp from Warwick;

his costume;

The fine monument beyond is that of Richard Beauchamp, Earl of Warwick, from the Beauchamp Chapel, Warwick, one of the noblest and most interesting monuments in England. The altar-tomb is of gray (Purbeck) marble; the effigy of the Earl is of brass, gilt; his head, uncovered, rests on his jousting helmet; his hands are raised but not joined, he is clad in complete plate armour, and his feet rest on a species of griffin and a muzzled bear; over the effigy is a hearse of brass hoops gilt, and at the ends of four of the poles which form it, are enamelled shields, pendant from oak leaves, in quatrefoils charged with the Beauchamp, and other armorial bearings.

peculiarity of inscription.

The sides and ends of the tomb are ornamented with figures of brass, gilt, beneath enriched niches; they represent mourners, relatives, &c., with their arms enamelled on shields beneath them. The inscription round the monument is remarkable as having the bear and ragged staff—the armorial bearings of the Earl—used for punctuation.

The contract found by Dugdale;

The contract for the chapel, and tomb also, was found by Dugdale among the corporation papers at Warwick; it is dated 1453. The chapel was commenced in 1442, and the whole, with the tomb, was finished in 1465, at the expense of 2481*l.* 4*s.* 7*d.*, about 40,000*l.* present value. By this very interesting and useful record, which we have not space, unfortunately, to give, we find that Thomas Stevyns, Coppersmith, made the metal slab; William Austen, "Founder," of London, cast, worked, and made of the finest "latten" (a species of brass) gilded, the "weepers," and to his great credit, the fine latten statue of the brave knight himself; Bartholomew Lambespring, Dutchman and Goldsmith of London, covenanted to "repair, whone, pullish, and to make perfect to the gilding," the same; and John

artificers' names;

Bourde, of "Corff Castle," Dorset, Marbler, made the marble tomb.

The other names engaged in the chapel, painters, glass-stainers, &c., are all English. other names all English;

The ledge of the tomb has an inscription, telling the manner of his death, and the translation of his body from France to Warwick; in place of which, we prefer to give a brief notice of this extraordinary character, whose placid countenance affords but little idea of his energetic and restless spirit.

Richard Beauchamp was born in 1381; at the age of nineteen he was created a Knight of the Bath at the coronation of Henry IV.; a few years later he declared himself the queen's champion against all comers, and gained such renown that he was especially retained by the king. a notice of his life.

At the age of twenty-three, he defeated Glendower, the Welsh rebel, and took his standard; he was at the battle of Shrewsbury, and soon afterwards was honoured with the Order of the Garter.

At the age of twenty-eight, he went to Palestine and fought a duel on his way, at Verona, with an Italian knight, whom he severely wounded. At Jerusalem he was royally entertained by the Soldan's deputy, and spent three years on his way home, visiting all the European courts, and gaining ever increasing renown by his prowess, strength, and courteousness at tournaments, an amusement he appears to have been passionately fond of. At the coronation of Henry V. he was made High Steward of England, and Governor of Calais; for his distinguished valour at the siege of Caen, he was created Earl of Aumerle, and shortly afterwards, when, on his way to Paris, on a diplomatic mission, his passage was opposed by the Earls of Vendôme and Limousin with 5000 men, he defeated them with a very inferior force, and one of the earls was slain by Warwick's own hand. The Commons appointed him guardian to Henry VI.; in the first year of whose reign he raised the siege of Calais, and "*sore noyed the contry with fire and swerd.*" On the death of the great Duke of Bedford he was appointed his successor as Lieutenant-General of France, and died a few years afterwards at Rouen, in the

year 1439. His daughter became wife of Richard Neville, the celebrated "King Maker."

A Deposition, from Mayence;

The monuments against the wall of the gallery commencing at this end, are first, a Deposition of Christ, from Mayence Cathedral. This was a favourite subject with the sculptors of the late Gothic period, and the same subject, treated in miniature, is carved in a similar style on the door of the Sacrament-house at St. Sebald's Church, Nuremberg.

described.

The Saviour is seen extended on the tomb, crowned with thorns; two venerable figures, in costumes somewhat fanciful, support the mortuary cloth at each end, and at the back are the Marys bearing ointment to anoint the corpse with. On the face beneath are three soldiers asleep, in plate armour, with cross-bow, halbert, axe, &c. The whole is finely designed, and evidently founded on studies from nature; marked, however, by the peculiarities of the late Gothic school in Germany, in which, judging from the character of the folds, new and crumpled linen was used to model drapery from. We have no clue to the name of the artist.

Artist unknown.

Incised slabs.

Adjoining this is a magnificent example of an incised tombstone, from one now preserved in the Ecole des Beaux Arts, Paris. The introduction of this custom arose from the fact of many persons being buried beneath the pavement of the church, in which case raised effigies were out of the question, and so *incised* slabs of similar design to the raised ones were let into the floor. Some of the earliest examples are of the thirteenth century, and at the close of that century, *brass* slabs were introduced as more durable.

Bishop Beckington's monument, Wells.

Over the Rochester doorway (centre) is the upper portion of Bishop Beckington's monument, from Wells Cathedral. This bishop died in the year 1465, and his monument is a fine example of the Perpendicular style. We have alluded to the colouring of this monument in reference to that of the Rochester door.

On the left-hand side is a portion of the open screen-work from Bishop Bubwirth's Chantry, Wells Cathedral, over which is a mitre and shield from the cornice of the Audley chapel, Salisbury Cathedral. On the right is some canopy-work from the collection of the late

Mr. Cottingham ; the two long side pieces of niche work are from Bishop Jocelyn's chantry, Wells Cathedral. These are surmounted by a mitre and shield from Bath Abbey Church. Over the central portion of the entire composition will be a bas-relief from the monument of Bishop Sherburne, at Wells Cathedral, containing his shield and mitre, supported by angels, &c.

Effigies of Henry IV. and Joan of Navarre, from Canterbury ;

The two effigies on each side of the entrance to the court are those of Henry IV. and his Queen, Joan of Navarre, from their tomb in Canterbury Cathedral.

their crowns ;

The statue of Henry IV. is one of the most splendid of the regal series, and is remarkable for its magnificent crown, which, says Mr. Planché, is probably an imitation of the splendid "Harry crown, broken to pieces and pawned by Henry V. in 1415, for wages to the knights who served with him in France." The long tunic, with pocket holes in front, is richly embroidered at the openings and the borders of the sleeves ; a cope covers the shoulders and descends in front to the girdle ; the inner tunic has a roll collar sitting close to the neck, and the mantle of state, with a broad edging of embroidery, is connected not only by cords and tassels, but by a splendidly jewelled band passing over the chest." The closely shaven head was a general fashion at the close of his reign and during that of his successor.

costume of the King ;

of the Queen ;

The Queen presents a valuable and interesting example of the costume of her time ; both effigies wear the SS collar, a characteristic ornament of the king's reign, the meaning of which is not very satisfactorily ascertained, but which is supposed to stand for "Souveraine," Henry's motto when Earl of Derby.

supposed meaning of the SS collar ;

notice of the life of Henry IV. ;

Henry IV., son of John o'Gaunt, was born in 1366 ; he was created Duke of Bedford by Richard II., and after his father's death became Duke of Lancaster and Earl of Derby ; being banished by the King he retired to France, but in 1399 he returned to England, and, Richard being deposed, was proclaimed King ; he died in the year 1413. Joan, his second wife, was daughter of Charles I. of Navarre ; she died A.D. 1437.

his queen ;

the tombs are compositions.

The tombs are composed by an upper row of very beautiful panels containing figures of kings and angels from the stalls of Lincoln Cathedral ; the lower range

being beautiful examples of the Decorated style from St. Stephen's Chapel, Westminster (1330-1354).

Monument of Archbishop Weinsburg, from Mayence;

Beyond it is the noble monument of Archbishop Conrad of Weinsburg, from Mayence Cathedral. The excellent effigy of the prelate—whose face is worthy of particular attention for its truth to nature—rests in full pontificals; his head is covered with a richly worked and jewelled mitre; his hands are gloved, jewelled, and extravagantly covered with rings; his right hand bears a jewel-studded book, his left a very ornamental crozier; his chasuble or cape is decorated with emblems of the Evangelists, and his feet rest on a lion, to the right and left of which are shields, with his arms.

his costume;

Above him is seen the head of Christ with a cruciform nimbus, on a sudarium, supported on each side by an angel. The Latin inscription round the ledge contains his name and titles, &c., with the date of his death, Oct. 19, 1396.

date of his death;

Bas-reliefs from Notre Dame, Paris.

The fine bas-reliefs on the wall, above these monuments, are from Notre Dame, Paris, and will be found described at the end of the French and Italian Mediæval Court, to which they properly belong. The large pier on the garden side of the gallery opposite the further side of the German Court, is the central pier of Lichfield Chapter-house, a most characteristic example of the Early Decorated style; next to it is a sitting king from Lincoln Cathedral—forming one of the series from which the two in the Mediæval Court are taken. St. George, from Henry the VII.'s Chapel, Westminster, stands beside this figure, and further on is the central pier of Westminster Chapter-house—a beautiful specimen of the late Early English style.

Wells statues;

At the back of the groined porch we have Christ crowning the Virgin, from over the principal doorway of the west front, Wells. Mary wears a hood, and over that a foliated crown; her feet rest on a cushion. The Saviour is represented, also, with a foliated crown, flowing hair, and a beard. He carries a globe and sceptre, and his feet are bare, the right foot resting on a lion. The drapery and attitudes of both these seated figures are very good. On the back of the niches where they stand at Wells, Mr. Cockerell found the remains of painting and gilding. The pedestal is also from Wells Cathedral.

The alabaster monument beneath the window is that of John of Eltham, Earl of Cornwall, a son of Edward III., from St. Edmund's chapel, Westminster Abbey. This young prince was born at Eltham Palace, Kent, 1315, and died at Berwick-on-Tweed, aged nineteen. When he was buried at Westminster, the Prior claimed and obtained a large sum of money in lieu of his armour, which it was customary to present at the altar. The young Earl is represented cross-legged, in complete armour, and wearing a coronet of ducal form, one of the earliest known examples of the kind. Although cross-legged, the Prince had never visited Palestine, but was under a vow to do so, when he died. The period in which he lived affords fine examples of effigied statues, amongst which are conspicuous those of Edward III. himself, Edward the Black Prince, and John of Eltham, all in this collection, and another son of the king's, William of Hatfield, in York Cathedral. "The military costume of Edward the Third's reign," says Mr. Planché, "presents several striking novelties: the improved visored *bascinet* and *camail* worn always for war, the crested helmet being reserved for the lists. The magnificent *jupon*, emblazoned with the wearer's arms, or richly and fancifully embroidered; its constant and sumptuous companion, the "baldric" or military belt; the casing of the body so nearly in complete steel, that *plate* armour may be said to commence from this period, are all unequivocal testimonies of the chivalric spirit of the age, and the splendour with which it was considered incumbent and politic to invest the honourable profession of arms."

Monument of John of Eltham, Westminster; his coronet; the earliest ducal one known; novelties in armour.

The traceried window toward the gardens is a beautiful example of the Decorated style (fourteenth century), from Holbeach Church, Lincolnshire. The stained glass with which it has been filled by Messrs. Hardman and Co. of Birmingham, represents Architecture, Painting, and Sculpture.

Window from Holbeach, Lincolnshire.

The next statues are those of King Ina and Queen Ethelburga, from the fourth tier of Wells façade. Ina wears a foliated crown, a plain tunic, and a mantle, or dalmatic; his hair is flowing, and he is bearded. With his right he points to a scroll, probably his decree in favour of the conventual church at Wells, which he

Statues from Wells; King Ina;

founded, and of Glastonbury Abbey, which he restored.

Queen Ethelburga.

His queen, Ethelburga, wears a foliated crown; a mantle fastened by a fibula over her bosom; a girdle with a long pendant end, and an almoniere, or alms pouch; her hair is unconfined, and the expression of her face very feminine; her drapery is well arranged, and falls especially well over her feet; she bears a casket, probably an oblation for one of the churches above noticed. The Anglo-Saxon king Ina flourished in the eighth century.

Capitals from Southwell Minster.

The capitals of the groined porch are from Southwell Minster, Lincolnshire, and are among the most beautiful examples of Decorated foliage, executed in the latter half of the fourteenth century, in the kingdom.

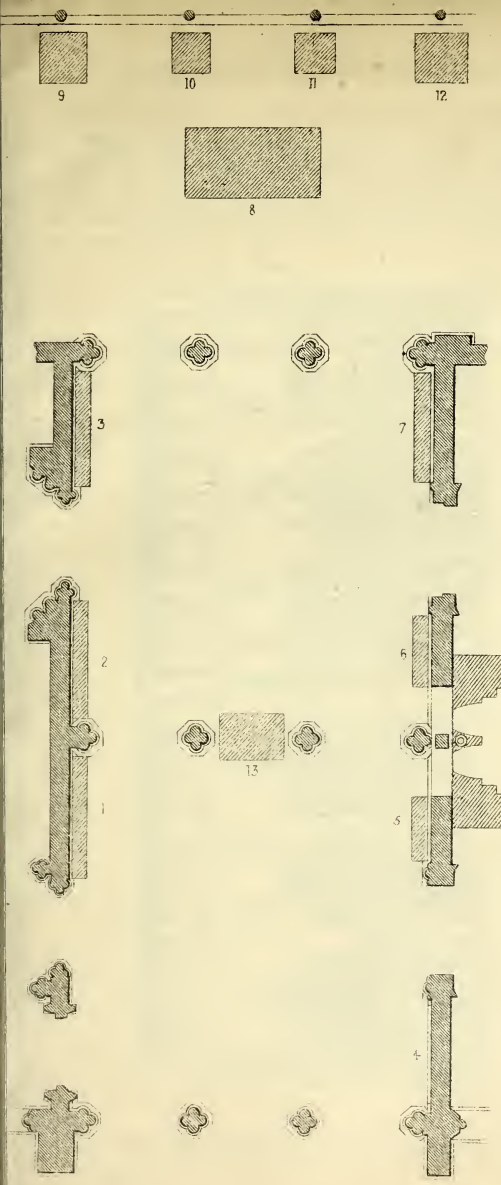
The next subject on the garden side of the gallery is a very singular pier from Winchester Cathedral. We also find here some panelling from the collection of the late Mr. Cottingham, forming a pedestal for an interesting, though rudely sculptured cross from Pocklington Church,* near York. Next to this is an Early English cap and pier from Wells Cathedral, known as the Shoemaker and Monkey Cap. The last subject on the garden side of the gallery is a pier and cap, from the church of Bishop's Cannings, Wiltshire, a very fine example of the first period of the Early English style.

THE FRENCH AND ITALIAN MEDIÆVAL COURT.

Entering from the Nave, the first figures over Bishop West's door are examples of very late French Gothic, in which the influence of the Renaissance style is strongly marked (close of the fifteenth century). Over the canopy nearest the Nave is a "Virgin," from the church of Sainte Marguerite, Paris, and above the other, an alto-relief of the Presentation of the Virgin, from Chartres Cathedral; nearest the Nave, over the door, is a small figure of a female saint, and on the other side, a small angel (excellently designed), from the chapel of St. Piat, Chartres Cathedral, built in 1349. Proceeding onwards, the ground

Statues from Paris; Chartres.

* The cast from this cross has been kindly presented to the Company by S. Leigh Sotheby, Esq.



1 Arcade from Notre Dame Paris
2 " " "
3 " " "
4 Door from Notre Dame, Paris.
5 Arcade from Notre Dame, Paris
6 " " "
7 " " "
8 Richard Beauchamp, Earl of Warwick
9 Winchester Pier
10 Pocklington Cross on Winchester Pannelling
11 Shoemaker & Monkey on Cap: Wells Cath[dl]
12 Cap Bishop Cannings Mon[mt]
13 Figure of Justice by Giovanni Pisano from Pisa on pedestal formed of the Altar of Or-San-Michele by Orcagna and Bas-reliefs from Rouen

FRENCH & ITALIAN MEDIÆVAL VESTIBULE

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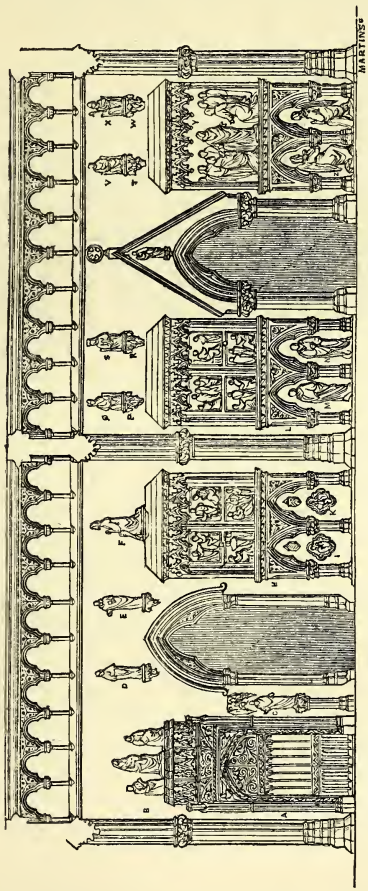
range of arches are from the choir—thirteenth century portion—of Notre Dame at Paris. These deserve particular attention for the excellence of their natural foliage, symbolic monsters, &c., and are peculiarly good specimens of early French Gothic work. The canopies above are

Arches from Notre Dame, Paris.


MARTINUS
Bishop West's Doorway.
Doorway to the English Court.
Arches from the Choir of Notre Dame, Paris.
Canopies from Chartres Cathedral.

ELEVATION OF FRENCH AND ITALIAN MEDIÆVAL COURT TOWARDS THE ENGLISH MEDIÆVAL COURT.

from the later portion of the same choir (fourteenth century).

Chapel of St. Stephen, Notre Dame, Paris.

Over the first arches is a group of four medallions, from the chapel of St. Stephen, Notre Dame, Paris. Above them is Stephen, the Protomartyr, from the same chapel.

Passing beneath the centre arches, the same arrangement of the arches from Notre Dame is continued. The first statues above on the left side are two seated figures from St. Stephen's chapel, Notre Dame, Paris, on corbels, from the oratory of Louis XI., in the Sainte Chapelle, Paris, built in 1245 by Pierre de Montereau. Over the arch of the adjoining door is a beautiful statue of the Virgin and Child, the gable being topped by a cruciform nimbus from Chartres Cathedral. On the right side of the door near the ground, are two very fine kneeling figures from Chartres Cathedral, surmounted by a bas-relief from the choir of Notre Dame, Paris, the description of which—the series being continued into the gallery—we defer to the end. The corbels above the canopies are from the oratory of Louis XI. in the Sainte Chapelle ; supporting small seated figures, the one of Benevolence or Pity (nearest Nave) being from Chartres Cathedral, and the other from St. Stephen's chapel in Notre Dame, Paris. On the opposite side—commencing at the gallery end—the ground range of arches is from the later series of the Notre Dame choir, within which are three adoring angels from the Sainte Chapelle, Paris. Above these is one of the bas-reliefs from the choir of Notre Dame, surmounted by canopies from the later series of the same choir. The statue of Christ teaching, is from Chartres Cathedral. He has the cruciform nimbus, the drapery is good, and it is an interesting example of early French Gothic sculpture.

Sainte Chapelle, Paris;

Chartres;

Paris.

Christ teaching, from Chartres.

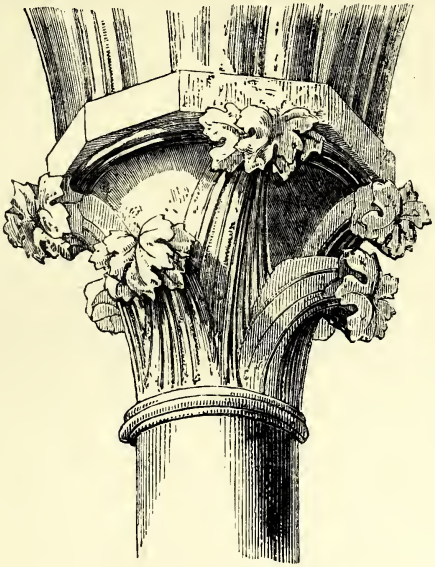
The half-figure of the Virgin and Child, over the door, is by Nino Pisano, from the small church of La Spina, Pisa. Nino was the son of the celebrated Andrea Pisano ; the time of his death is unknown, but his last work bears the date 1370.

Nino Pisano.

The lower arch beyond the door is from the early portion of the choir of Notre Dame, Paris, surmounted by one of the bas-reliefs from the choir of Notre Dame (described, as above stated, with the entire series) ; the canopies above are from the later portion of the same choir.

Paris.

The peculiarities of foliage at Notre Dame, interesting as examples of early French Gothic work, are in some measure illustrated by the accompanying wood-cut.



A Cap, from Notre Dame, Paris.

The small statue of the Virgin is from Amiens Cathedral (1220—1288.) Amiens.

Beneath the window is the infant Christ in a cradle, from Chartres Cathedral. Passing the Certosa window is one of the early arches from the choir of Notre Dame, within which is a boss with the Coronation of the Virgin, from Vezelay Church, Burgundy, remarkable for its excellent grouping and drapery; the bas-relief above is from Notre Dame, representing the Assumption of the Virgin, a work of great merit, surmounted by canopies from the later portion of Notre Dame choir, above which are two figures with their canopies from Chartres Cathedral. The jambs of the last door contain twelve seated figures from the chapel of St. Stephen, Notre Dame, Paris; the upper portion is crowned with rich canopies, called the

Excellent group from Vezelay Church.

Various remarkable examples of French sculpture.

Iron-work from Notre Dame, Paris.

New Jerusalem canopies, from Chartres Cathedral; and, lastly, comes the magnificent iron-work of the south door, west front of Notre Dame, at Paris.

Extract from the Abbé Sauval.

Sauval, in his "Antiquities of Paris," says that these hinges were executed by Biscornette, a famous smith of the sixteenth century; but their style points to a much earlier period (probably the early part of the thirteenth century), though they may have been restored by him. "The iron of the doors," he says, "has been admirably bent (roulé) by Biscornette. The sculpture, the birds, and the ornaments, are marvellous; they are made of wrought iron, the invention of Biscornette, which died with him. He melted (fondoit) the iron with an almost incredible industry, rendering it flexible and tractable, and gave it all the forms and scrolls (enroulements) he wished, with a '*douceur et une gentilesse*' which surprised and astonished all the ironworkers. Gaegart, 'serrurier du Roi,' broke off some pieces of the hinges in order to discover the secret; but confessed that he got nothing for his pains and experiments, and had great difficulty to use even that little; these gates have been made 120 years, and are yet admired by all smiths. The wonder is that none of the trade have ever been able to tell precisely the mode of manufacture; some say it is cast (fondu) and filed up, others that it is wrought with the hammer, others that it is '*fer moulé*,' which they call '*fer de barreau*,' the most skilful of them think that it is cast iron without any soldering. However, the secret died with Biscornette, for nobody ever saw him work." It is traditionally reported that Biscornette entered into a compact with the doer of all evil to aid him in these beautiful hinges. Our own opinion is that they are of

Evidently wrought iron.

wrought iron, that they were executed in the latter part of the thirteenth century, and that all that Biscornette ever did to them, was, most probably, to repair them; and we may add that M. Boulanger, in the year 1844, made hinges for the church of La Madeleine at Vezelay, of quite as fine a character and at an expense little exceeding what cast-iron hinges would have cost.

Remarkable sculptures from the hoir of

The sculptures in relief from the choir of Notre Dame at Paris deserve particular attention as fine examples of art in the early Gothic era, in which the influence of

the Great Nicolo Pisano, as illustrated by the accompanying sketch, may be doubtless perceived ; an influence which we believe to have had more effect on the style of Gothic sculpture, than is usually attributed to it.* Notre Dame, Paris.

St. Peter giving the keys to St. Dominick.
(From the Tomb of St. Dominick at Bologna ; by Nicolo Pisano)

They are probably of the thirteenth century ; but we may remark here, that reliable information as to the Cathedral of Paris is scarce ; the voluminous "Cartulaire," or records of Notre Dame, published in 1850 by M. Guerard, containing hardly any notices of its constructional history.

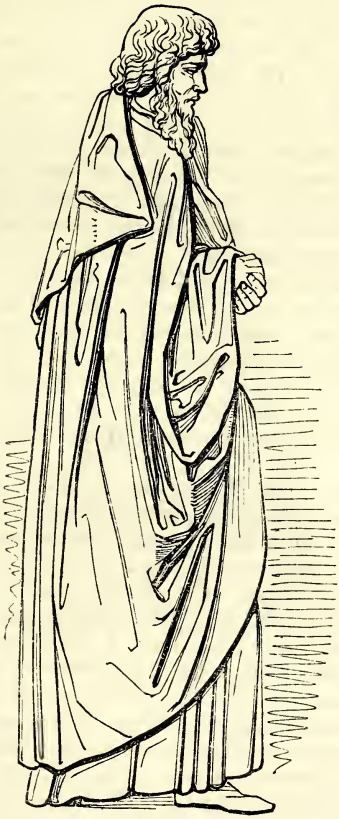
The first of the series commences in the gallery at the entrance to the French Mediæval Court on the lower range ; the subject being the Meeting of Mary and Elizabeth ; beyond which is the Angel appearing to the Shepherds—not injudiciously represented on a small scale, as an adjunct only to the actual history. 3. The Nativity. 4. The Adoration of the Magi or Kings ; the Earlier series described.

* In Galignani's "Guide to Paris" they are ascribed to the year 1352 ; this date most probably applies only to the later series.

Virgin is throned and crowned, and above the infant Christ is seen the guiding star and angel. 5. The Massacre of the Innocents, with Herod on the left, in whose ear the devil is seen whispering. 6. The Flight into Egypt, very well conceived, and interesting as a proof how closely the conventional treatment of sacred subjects was followed down to the sixteenth century; the small shrine containing two children, apparently on an altar, may be intended for a way-side chapel. Returning to the entrance, the first subject on the upper range is No. 7. The Circumcision. 8. Christ with the Doctors; the drapery of the Virgin is peculiarly well arranged. 9. John baptising Christ; the Saviour is here first represented with a nimbus or glory round his head—the meaning and history of which has already been noticed in the Handbook of the Byzantine Court. 10. The Marriage at Cana, and the miracle of converting water into wine; the hand of the Saviour is raised in the act of benediction. 11. Christ's Entry into Jerusalem. 12. The Last Supper. (This will be found in the French Mediæval Court itself, as well as the following.) 13. Christ washing the Disciples' Feet. 14. The Agony in the Garden; and, close to them, the Saviour praying to the Deity, whose head is encircled by a nimbus and surrounded with clouds, one hand being extended in benediction.

Later series. The other series, of somewhat later date, commences on the other side of the central doorway, with Christ appearing to MaryMagdalen after his resurrection from the dead. The composition and drapery of the figures deserve great praise. The Saviour bears a spade, in allusion to John xx. 15, "She supposing him to be the *gardener*, saith unto him," &c. 2. The traditional subject of Christ blessing the holy Women, or the three Marys—remarkable for the excellence of its grouping. 3. Christ discoursing with Peter. (John xxi. 15, &c.) 4. Christ appears to Cleophas and another disciple as they journey to Emmaus. (Luke xxiv. 13, &c.) A little farther on he is seen at table with them—and "he took bread and blessed it, and brake, and gave to them, and their eyes were opened and they knew him, and he vanished out of their sight." (Luke xxiv. 30, 31.)

5. Christ appears for the third time to his Disciples, "and taketh bread and giveth them, and fish likewise." (John xxi. 13). 6. The Incredulity of St. Thomas; the composition and expression of the principal figures are of great merit. 7. Christ sending forth his Disciples to preach. (This is placed in the French Mediæval Court.) 8 The Miraculous Draught of Fishes. (John



Statue of an Apostle, from a drawing by Professor Hautmann of Munich.

xxi. 4 to 9.) Simon Peter hearing that it was the

Lord, who stood on the shore, "girt his fisher's coat unto him (for he was naked), and did cast himself into the sea, and the other disciples came in a little ship." 9. The last subject would appear to illustrate passages of St. Luke (xxiv. 45 to 49), where the Saviour appears to his disciples, and explains the nature of his mission to them.

The excellent arrangement of drapery evinced in this series, was a marked feature in the best Gothic style throughout Europe. The illustration on the preceding page serves to demonstrate the success with which it was treated by the German sculptors.

Statues on floor of Court.

Statues by Nino Pisano from Pisa;

Looking towards the Nave, the statues placed on the ground are, St. Peter and a Madonna and Child, from the Church of La Spina at Pisa, by Nino Pisano. The Madonna is crowned, and carries the infant Christ, clothed, and almost upright, on her left arm; the

Head of the statue of the Virgin, by Nino Pisano, from the Church of La Spina at Pisa.

drapery, attitude, and hands are very beautifully designed. St. Peter holds in his right hand a book, in his left a key; his drapery also is excellent; the influence of the German Gothic sculptors on the style of these statues is very marked. Nino flourished about the middle of the fourteenth century.

The statue in the centre of the court is by Giovanni Pisano, and from its holding a pair of scales would seem to represent Justice. The eight small figures beneath typify the Virtues and Sciences; the inscriptions are illegible, but we recognise Art, with a pair of compasses, Charity, with babes, and Wisdom, with serpents. The pedestal is formed by a portion of the altar in the church of Or San Michele, Florence, by Andrea Orcagna, one of the most beautiful examples of Italian Gothic existing. The remainder of the pedestal is formed by a beautiful series of bas-reliefs from Rouen Cathedral; of the best period of the French Gothic style.

by Giovanni Pisano;

Andrea Orcagna.

Giovanni was son of the great Nicolo Pisano, whose fame he worthily sustained, though inclining in his manner to the Gothic or sentimental style, rather than to the revived Antique, as commenced by his father: he was born about the year 1240. Among his numerous productions are to be particularly noted the fountain at Perugia (1280); a pulpit in St. Andrew's Church, Pistoia (1301); and another in Pisa Cathedral (1320). The Campo Santo at Pisa was designed by him, and he was honourably buried there in the same grave with his father, A.D. 1320.

Notice of Giovanni Pisano's works;

Andrea di Cione, generally called Orcagna, was born at Florence, A.D. 1329; he is celebrated both as a painter, architect, and sculptor, in which characters, his masterpieces are—the frescoes in the Campo Santo, Pisa; the Loggia dei Lanzi, Florence; and the High Altar of Or San Michele, Florence, from whence the present example is taken. He died in 1389. This High Altar is chiefly composed of white marble, richly decorated with bronze and mosaic work, inlay of glass, and excellent sculptures by Orcagna himself; his name is engraved on it with the date 1359. No cement was used on this work; the marble slabs being joined together with bronze rivets, and on the nicety with which they fitted Orcagna particularly prided himself. It is still in excellent preservation, and is certainly one of the richest examples of ornamental Mediæval art in Italy.

of Andrea Orcagna;

his High Altar at Florence.

Looking towards the gallery, are a statue of St. Genéviève, the patron saint of Paris, and another of the Virgin, from Notre Dame, Paris.

COURT OF MONUMENTS OF CHRISTIAN ART.

Monument of a lady, from Chichester ;

The first example of Mediæval Art on the extreme left —entering from the Nave—is a beautiful monument from Chichester Cathedral, called that of the Lady Abbess, which appears to belong to the close of the fourteenth, or beginning of the fifteenth century.

her effigy described ;

The recumbent effigy represents a female in the dress of the period, her head being supported by two angels in graceful attitudes.

The face is young and pleasing ; her bare hands are joined in prayer, and her feet rest on two dogs ; the drapery of this figure is particularly worthy of notice for its excellent arrangement. The sides of the tomb are filled in with quatrefoils, alternately containing mourners, and plain shields supported by bits of foliage, among which we remark the holly and oak as beautifully executed. The upper interspaces are filled in with angels' heads, and the lower ones with natural ornament, among which the ivy and woodbine are exceedingly well rendered.

The figures and drapery of the mourners are of an excellence which merits particular notice ; and the whole

admired by Flaxman.

monument was preferred by Flaxman to any other in the kingdom.

It has been suggested that this effigy represents a Lady Arundel.

Cantilupe, Bishop of Hereford, in whose honour the noble shrine which meets the spectator's eye, on entering this Court on the left from the Nave, was erected, died in Italy, A.D. 1282, and was canonised in 1310. The shrine is composed of freestone ; under its cinquefoiled arches are seated knights with their feet resting on dragons and lions ; they are all in chain-mail, with surcoats, and the face exposed ; the ornament of the spandrels, partly natural and partly conventional, is exceedingly well arranged and executed. From the absence of any statue on this monument, from its peculiar composition and flat roof, it would appear not improbable that this

so-called tomb served only to sustain a reliquary or chasse, containing the bones of the saint; and this supposition is strengthened by the great number of miraculous cures said to have been effected on worshippers who implored the saint's aid, at his *Shrine*.

Edward III. from Westminster;

The next monument, on the right of the one last described, is that of Edward III., from Westminster Abbey. Professor Donaldson, in an interesting paper on a proposed restoration of the tombs in Westminster Abbey, delivered at the Royal Institute of Architects, in 1852, thus describes this beautiful monument (the lower portion of which, as it has but one side, it has not been attempted to restore):—

monument described by Professor Donaldson.

"This is a magnificent memorial, consisting of a lower pedestal, 4 ft. high, divided into four quatrefoiled panels with highly elaborated tracery, having central metal shields, exquisitely enamelled and emblazoned with the arms of England and France. This pedestal is surmounted by the altar or pedestal tomb (here reproduced), which has on each side six canopied niches; to these are still attached the bronze figures, 18 inches high, richly enamelled on the surface. The tomb is of Petworth marble, and though the architectural enrichments are generally decayed, enough remains to supply authorities for every portion. The venerable figure is of brass, of noble features, with a flowing beard; the ensigns of royalty—two sceptres denoting his double kingdom—which the hands once held —have been destroyed. The figure is surrounded by a recumbent bronze tabernacle of elaborate tracery, with numerous figures beautifully cast and wrought, and although many portions are deficient, yet they exist in other parts, and might, with little expence, be replaced. There is, above the tomb, a richly worked oak canopy, almost entire, and wanting little to restore it to its original splendour. Yet scanty as the sum would be to render this tomb as perfect as when it was first put up, the spirit is wanting to render this tribute to the conqueror of Cressy, the father of the Black Prince, to him who won the field of Poitiers, who founded the Order of the Garter, and erected Windsor Castle. On the margin of the table the aged monarch is described as 'the glory of England, the flower of past

Monument of Cantilupe from Hereford;

probably shrine.

kings, the type for future ones, a clement king, the peace giver to his people.'" *

The Percy Priest, from Beverley Minster.

On the extreme right is the richly-worked monument from Beverley Minster, usually known as that of a priest of the Percy family, and ascribed, in the Glossary of Architecture, to about the year 1350. This ecclesiastic is clad in very ornamental vestments; his uncovered head is within a cowl, and rests on a cushion with an angel on each side of it; his hands are joined in prayer, and his feet rest on a lion. The sides of the tomb form a small building in miniature, with traceried windows separated from each other by buttresses.

Mr. Williams, in a letter dated from Northumberland House, has kindly furnished us with extracts from the family pedigree, from which it would appear that this monument commemorates George Percy, a grandson of Harry Percy, so well known as Harry Hotspur, and son of Henry second Earl of Northumberland, who was a prebend of St. John's, Beverley, about the year 1450—1460; the date, however, appears rather too late to agree with the style of this particular monument.

Statues from Chartres.

The two large statues of the Virgin, on each side as we proceed onwards, are interesting examples of early French Gothic sculpture (thirteenth century), from the celebrated cathedral of Chartres.

Monument of Bishop Bridport, from Salisbury;

Advancing into the Court, the first monument in the centre, to the left, is that of Bishop Bridport, from Salisbury Cathedral, an exquisite example of the Early English period, remarkable for the beauty and chasteness of its foliated ornament.

date of his death;

Egidius or Giles de Bridport died in December, 1262. Under this prelate the great work of Salisbury Cathedral was brought to completion. The tomb is altar-shaped, and supports the effigy of the deceased, cut in alabaster, and clad "in pontificalibus." The sculptures between the arches represent various passages in the bishop's life, his birth, education, preferments, &c.

sculptures on it.

Monument of Bishop Wakeman, from Tewkesbury.

To the right of it is placed the very elaborate monument of Abbot Wakeman, from Tewkesbury, a fine example of the Perpendicular period.

* Somewhat inaptly, since his reign is marked by a continued series of warlike expeditions.

Wakeman was the last of the Tewkesbury Abbots, and on the confiscation of the Abbey and its domains by Henry VIII., became chaplain to the monarch. Wakeman, last Abbot;

He was instituted first Bishop of Gloucester after the Reformation, and died A.D. 1549. date of his death.

The two colossal statues beyond these monuments are from the upper tier of sculpture on the façade of Peterborough Cathedral, and represent St. Andrew and St. Philip, two of the saints in honour of whom the church was dedicated. St. Andrew is hooded, and holds the peculiar cross which derives its name from him. The date of their execution appears to have been the early part of the thirteenth century. Colossal statues from Peterborough.

Head of the Lady Abbess, from Chichester Cathedral.

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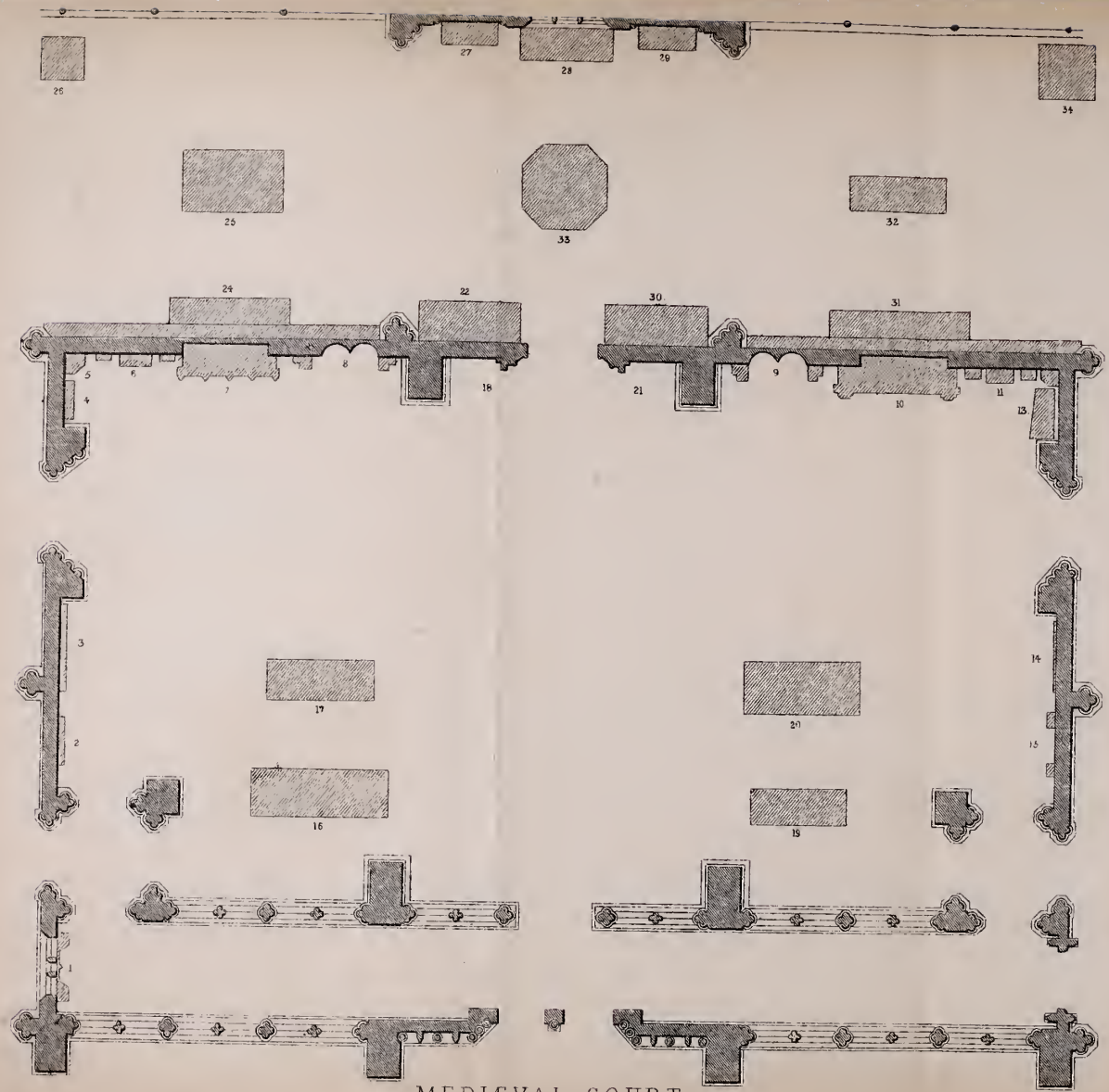

1 Prince Arthur's door from Worcester
2 Compartment from Winchester reredos
3 Knights from Easter Sepulchre Lincoln
4 Part of Bishop Alcock's monument
5 Niche & Statue from York Minster
6 Armagh figures Winchester spandrils and Seated King from Lincoln
7 Hawton Sepulchre
8 Compartments from the Arcading of the Chapter House Ely
9 Humphrey de Bohun
11 Armagh figures Winchester spandrils and Seated King from Lincoln
12 St Mary Magdelene & Canopy from Westminster
13 Boy Bishop
14 Litchfield door
15 Armagh figures and Screen work from Bishop Jocelyns Chantry Wells
16 Queen Eleanor
17 Edward 2nd
18 Niche from Beverley
19 William of Wykeham
20 Edward the Black Prince
21 Niche from Beverley
22 Henry 4th
23 Arcade and Bas-releifs from the choir of Notre Dame Paris
24 Bishop Conrad of Weinsburg
25 Richard 2nd and Anne of Bohemia
26 Westminster Chapter House Centre Pier
27 Coronation of the Virgin Wells
28 John of Eltham
29 King Ina & Queen Ethelburga Wells
30 Joan of Navarre Queen of Henry 4th
31 Depositions from Mayance
32 Sir Giles Daubeny
33 Walsingham Font
34 Pedestal formed from a Capital from Winchester Cathedral

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